The NEW MOVIE MAGAZINE

10¢ IN U.S.
15 CENTS IN CANADA

NOVEMBER
1930



ADELA ROGERS ST. JOHNS

EVANGELINE ADAMS

JIM TULLY

O.O. McINTYRE

HERB HOWE

J.P. McEVOY

MAUREEN O'SULLIVAN

THE LARGEST CIRCULATION OF ANY SCREEN MAGAZINE in the WORLD

A&J BRINGS YOU



Especially distinctive are these

Cake and Pie Server:

Your friends will think it is silver with an ivory handle. In fact we saw one that looked just like it, marked $4.50.

Grapefruit Knife:

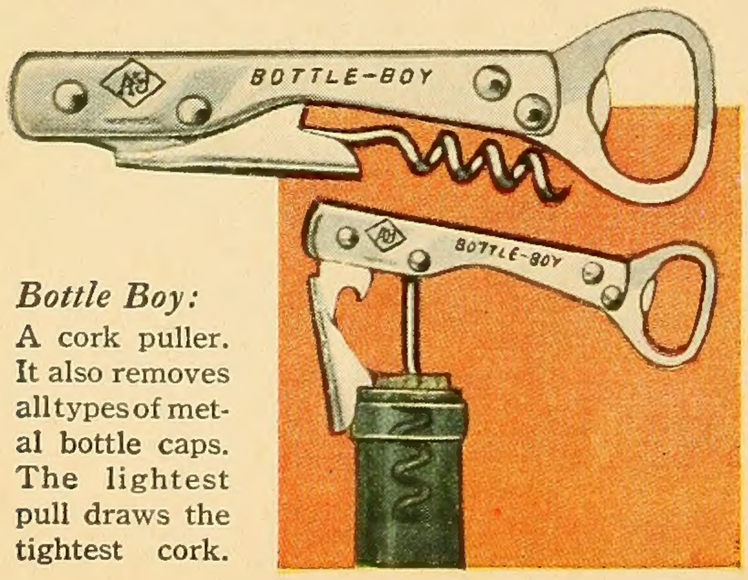
Stainless steel. Both the *curve* and the *bend* of the blade are notable. They were copied from a knife that a famous chef had especially ground and bent to follow the shape of the fruit.

Beater Set:

The wheels of this beater go round smoothly and easily, and as quickly as you wish, since the cover protects you from spatter. The accompanying deep bowl with the small round inside bottom permits one egg to be just as well beaten as several. It comes in green or white glass, and stands firmly on its four-post heavy square base. Sold in three separate parts.

Shoe Trees:

All-metal adjustable shoe trees that hold ladies' and men's shoes in their proper shape. And light weight for traveling.



Bottle Boy:
A cork puller. It also removes all types of metal bottle caps. The lightest pull draws the tightest cork.

Kitchen tools made with chromium—the marvelous new material—shine like silver and require no scouring. All kitchen tools can be furnished in blue tip or ivory tip.

KITCHEN TOOLS that shine like silver and don't need to be polished—handles in lovely gay colors to match the decorative scheme of your kitchen—with every new device to save you time and trouble—in chromium finish and nickel plated.

It simply can't be!!! But it *is.*

The colors of the new A & J tools are the loveliest you've ever seen. If the color scheme of your kitchen is green, there is a complete A & J outfit in the loveliest jade with ivory tips—just for you. If you have a blue and

◆ ◆ ◆ ◆ **SOLD IN MANY**

NEW KITCHEN TOOLS

in Lovely COLOR Combinations



Always bright and shiny too, are the A&J kitchen tools made with heaviest nickel plate. Furnished as wanted, with white enamel blue tip handles, or green enamel with ivory tip handles.

white kitchen, you can complete it with an outfit having white handles with blue tips.

If there is a kitchen tool you need that we've left out you'll find it in the stores.

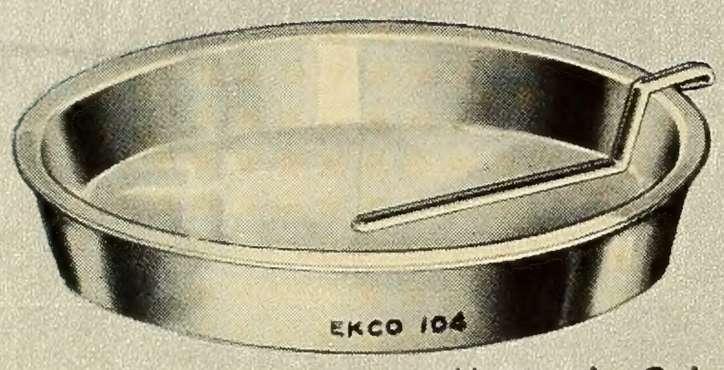
You'll find the A&J Chromium Plated and Nickel Plated Kitchen Tools now almost everywhere in Woolworth Five and Ten Cent Stores. Run in and see them. They are exactly what you've been wanting to make that newly-decorated kitchen of yours "just perfect."

Tested and Approved by Good Housekeeping Institute — Good Housekeeping Magazine

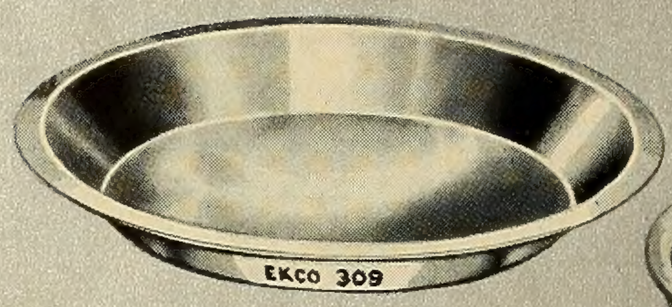
And approved by the Good Housekeeping Institute—every one of them.

A&J MANUFACTURING COMPANY, BINGHAMTON, N. Y.

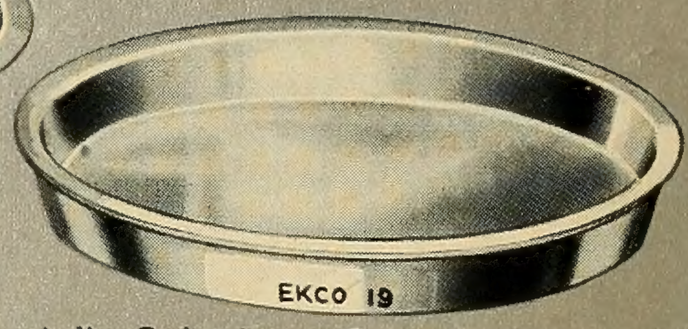
WOOLWORTH 5 AND 10 CENT STORES



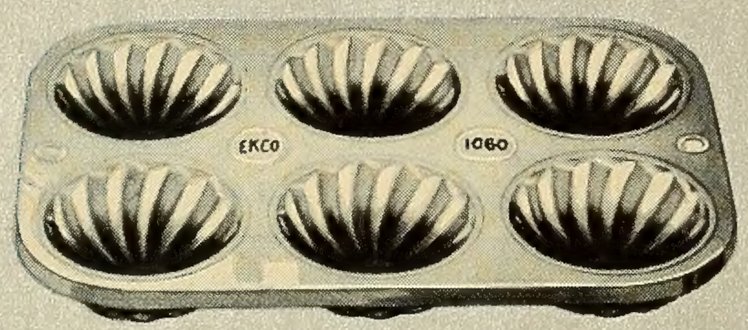
Mountain Cake Pans



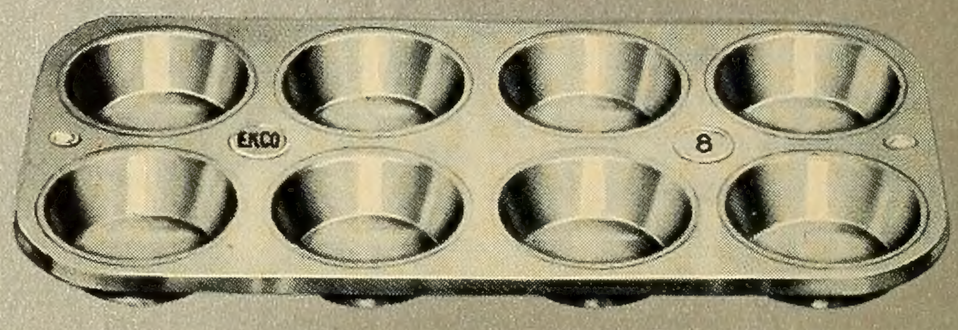
Deep Pie Plates



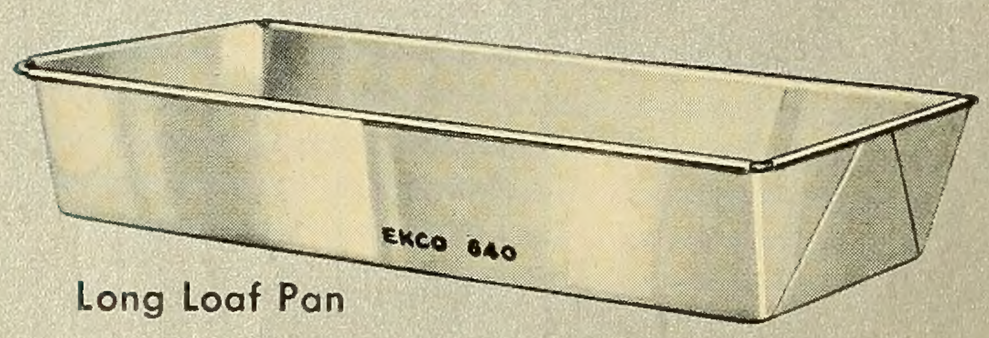
Deep Jelly Cake Pans, Round



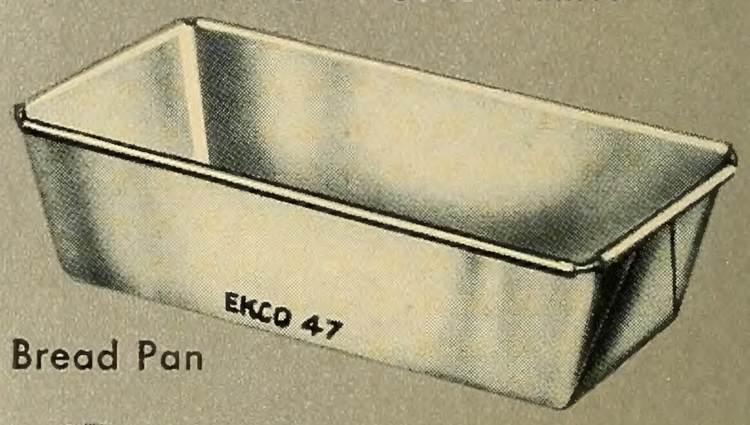
Muffin Frames with Turk's Head Cups



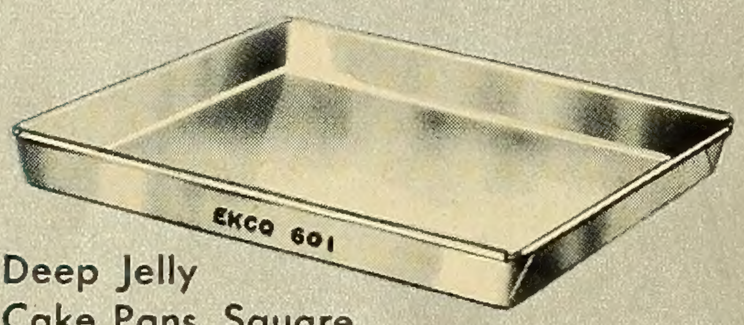
Corn Cake Frames



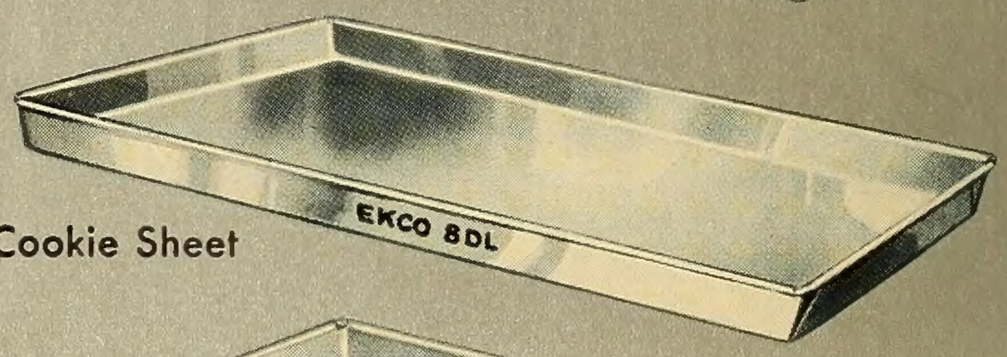
Long Loaf Pan



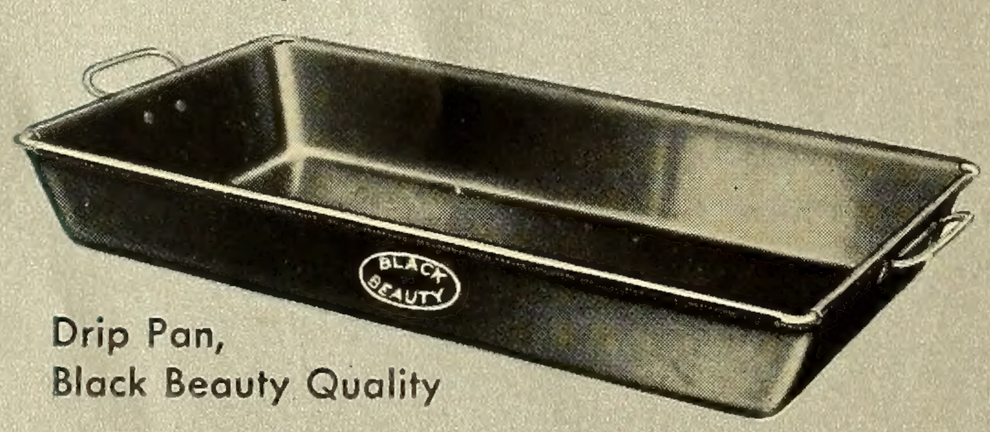
Bread Pan



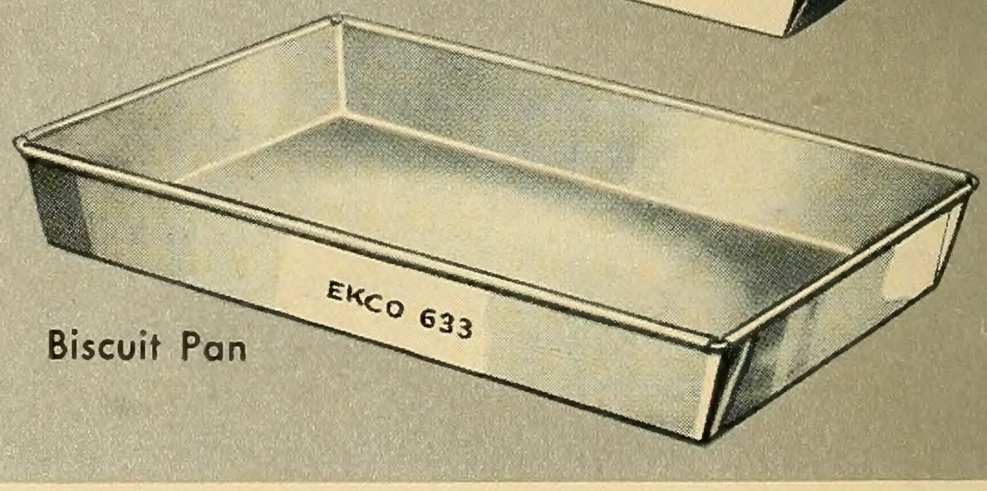
Deep Jelly
Cake Pans, Square



Cookie Sheet



Drip Pan,
Black Beauty Quality



Biscuit Pan

HERE'S VALUE!

The Famous EKCO *High Quality Baking Pans*

at most Woolworth 5 and 10 cent Stores

YOU know them—of course. The famous EKCO Baking Pans, made by the Edward Katzinger Company of Chicago. They have been favorites with housewives for years. For every experienced housewife knows that when she buys an EKCO Baking Pan she has one that will last for years.

No inferior metal in *these* pans. They are all made of the best quality, full weight tin—and finished by a special process that leaves them extra bright and with no wrinkles in the sides to make your cakes and pies and muffins stick.

Just the particular shapes, sizes, and styles that every housewife wants. Snug-fitting, broad revolving blades in the layer cake pans to make it easy for you to lift out your cake without a break or crack. Rounded edges and corners so that they will clean easily.

You'll want the set shown on this page anyway—at this astonishing price! And probably many others, not illustrated, that you'll find in the store. Be sure to go and look at them soon. You'll find them wherever household supplies are sold.

Tested and Approved by Good Housekeeping Institute — Good Housekeeping Magazine

Mountain Cake Pans: have a revolving blade, extra wide, to loosen cake.
Deep Jelly Cake Pans: Round and Square—you'll want both.
Biscuit Pan: with wired and rounded edges, oblong.
Cookie Sheet: with wired and rounded edges.
Bread Pan: extra heavy tin plate with rounded corners and rounded bottom edges, wired and rounded edges.
Long Loaf Pan: with wired and rounded edges. Makes a very attractive size and shape loaf.
Drip Pan, Black Beauty Quality: rounded corners and bottom edges. Wired and rounded edges. Wire handles.
Muffin Frames with Turk's Head Cups: a perfect pan for cakes and individual jelly moulds and cakes.
Corn Cake or Muffin Frames, plain: For popovers of all styles—just the right depth.

MADE IN TWO BIG FACTORIES

EDWARD KATZINGER COMPANY *Chicago* *and* THE AUGUST MAAG COMPANY *Baltimore*

Watch for
Next Month's
NEW MOVIE
MAGAZINE

The Largest
Circulation
of Any Screen
Magazine
in the World

On Sale in All
Woolworth Stores
on November 15

This Special
Holiday Issue
Will Be Crammed
With Notable
Features and
Beautiful Pictures



Little Mitzi Green cuts the NEW MOVIE birthday cake.

Sensational features and all your favorite writers: Adela Rogers St. Johns, Herb Howe, J. P. McEvoy, Jim Tully, Evangeline Adams, O. O. McIntyre, Dick Hyland, Frederick James Smith and others. And a special surprise feature: "Who Is the Oldest Living Film Star?" Not one person in ten will know the correct answer!

Next Month - -
NEW MOVIE Celebrates Its First ANNIVERSARY

THE NEW MOVIE MAGAZINE, published monthly by Tower Magazines, Inc. Office of publication at 184-10 Jamaica Avenue, Jamaica, N. Y. Vol. 2, No. 5, November, 1930. Subscription price in the U. S. A., $1.20 a year, 10c a copy; in Canada, $1.80 a year, 15c a copy; in foreign countries, $2.00 a year, 20c a copy. Entered at the Post Office at Jamaica, N. Y. as Second Class matter under the Act of March 3, 1879.

The New Movie Magazine

ON SALE THE 15TH OF EACH MONTH IN WOOLWORTH STORES

One of the Tower Group of Magazines

Hugh Weir—Editorial Director

Vol. II, No. 5 November, 1930

Features

Cover Painting of Maureen O'Sullivan by Penrhyn Stanlaws

Wild Life in Hollywood ..... *O. O. McIntyre* 33
The famous columnist finds that it consists of backgammon and gossip.

No Close-Ups for Baby ..... *Adela Rogers St. Johns* 34
Have movie idols a right to a private life for themselves and their children?

Pola Speaks ..... *Herb Howe* 38
From her medieval French chateau Negri considers her past and her future.

How to Sell a Story to the Movies ..... *J. P. McEvoy* 42
Want to be a scenario writer? Read Scarface McEvoy's advice.

The Face of a Thousand Memories ..... *Dick Hyland* 44
Lon Chaney was Hollywood's least known star.

Evangeline Adams Reads the Stars ..... *Evangeline Adams* 46
The famous astrologer tells about the magnetic November sign of Scorpio.

Visits to the Great Studios 50
A tour of the vast Fox plant, created by Winfield Sheehan.

Almost an Actor ..... *Jim Tully* 54
The famous author tells about his adventures as an actor.

What the Stars Pay for Their Clothes ..... *Rosalind Shaffer* 64
Each year the Hollywood stars spend between $5,000 and $25,000 on clothes.

The House That Wisecracks Built 72
The first pictures of William Haines' new Hollywood residence.

The Toast of Broadway ..... *Jack Beverly* 78
She's Marilyn Miller and she grew up behind the footlights.

Home Town Stories of the Stars ..... *Charles W. Moore* 86
St. Paul, Minn., remembers Dick Arlen as Sylvanus Mattimore.

Departments

The Hollywood Boulevardier ..... *Herb Howe* 56
Mr. Howe writes from Europe on film people and events.

Review of the New Films ..... *Frederick James Smith* 83
Concise and accurate comments upon the important new photoplays.

First Aids to Beauty ..... *Ann Boyd* 92
Advice and rules for charm and attractiveness.

AND: Music of the Sound Screen, 6; Guide to the Best Films, 8; Hollywood's Own Cooking Page, 12; Dollar Thoughts, 16; What the Stars Are Doing, 91; Where to Write the Stars, 130.

Frederick James Smith—Managing Editor
Dick Hyland—Western Editorial Representative

Published Monthly by TOWER MAGAZINES, INC., *Jamaica, New York*
EXECUTIVE AND EDITORIAL OFFICES, 55 FIFTH AVENUE, NEW YORK
Home Office: 22 North Franklin St., Wilkes-Barre, Pa.

OFFICERS

Catherine McNelis, *President*
Theodore Alexander, *Treasurer*
Marie L. Featherstone, *Secretary*

Copyright, 1930 (trademark registered), by Tower Magazines, Incorporated, in the United States and Canada. Entered at the Post Office at Jamaica, N. Y. as second-class matter under the Act of March 3, 1879. Nothing that appears in THE NEW MOVIE MAGAZINE may be reprinted, either wholly or in part, without permission. The publisher accepts no responsibility for return of unsolicited manuscripts.

ADVERTISING OFFICES

55 Fifth Avenue, New York City
77 Summer Street, Boston, Mass.
35 East Wacker Drive, Chicago

Member of the Audit Bureau of Circulations



Reduces germs in the mouth 98%

As soon as nasty weather sets in thousands are down with colds, grippe, flu, and attendant sore throats. Don't be one of them. Take this precaution recommended by physicians for 50 years.

Gargle with full strength Listerine every night and morning. Increase the gargle to once every two hours if you have been exposed to rain, severe cold, or coughing crowds in public places, buses and street cars. This simple act may spare you a costly, and possibly a dangerous, siege of illness.

Because Listerine, though nonpoisonous and healing in action, is fatal to germs. And sore throat, like a cold, is caused by germs breeding by millions in the mucous membrane of the mouth, nose, and throat.

Reduces mouth germs 98%

Repeated laboratory tests show that Listerine kills bacteria by millions. Even the stubborn Staphylococcus aureus (pus) and Bacillus typhosus (typhoid) germs in counts ranging to 200,000,000 yield to it in 15 seconds (fastest killing time accurately recorded by science).

Used as a gargle, Listerine actually reduces germs in the mouth 98%. Noted bacteriologists, using tests similar to those employed at Johns Hopkins University, have conclusively demonstrated this amazing germicidal power.

Why frequent gargle is needed

When you have a cold or sore throat your body is weakened. Alone it cannot cope with swiftly multiplying disease germs in the mouth.

Gargle every 2 hours



THE SAFE ANTISEPTIC

At such a time Listerine supplies an extra force tending to aid nature in keeping such invaders under control. But never forget that in times of sickness full reliance should be placed only in your family physician. Lambert Pharmacal Co. St. Louis, Mo., U.S.A.

Kills 200,000,000 germs in 15 seconds

10¢ size Listerine on sale at all Woolworth stores

MUSIC of the Sound Screen

The New Movie's Service Department, Reviewing the Newest Phonograph Records of Film Musical Hits

The most interesting event of the month is the release of a Rudolph Valentino record, offering the only two recordings ever made by the famous star. The recording was made on May 14, 1923.

WHAT would have happened to Rudolph Valentino had he lived to meet the perilous problems of the sound screen? How would his voice have recorded? Would he have been able to sing effectively?

Oddly enough, four years after his death, this question is answered—and answered completely.

Out of the past comes a phonograph record, the only existing recording of the voice of the beloved Rudie. Valentino happened to visit the New York recording laboratory of the Brunswick Company on May 14, 1923. For the recording instruments he sang two songs: the Kashmiri Song, in English, and El Relicario, in Spanish. Little thinking that it would be the one record of him to go down to posterity, he doubtless made the two recordings without particular care. The recording, too, was not any too good. The records were made as a voice test, with no view to their future release.

NOW, however, these two recordings have been put upon a single record for public release. The record is made by the Brunswick Company for distribution through the Celebrities Recording Company of Hollywood. You can obtain this record at your local music dealer, if you wish.

To one who knew Rudy, the playing of this record is breathtaking. Here is the voice long stilled by death. The words of the Kashmiri Song become strangely prophetic. The effect is startling.

There are certain conclusions to be drawn from the record. Valentino would have been highly popular on the sound screen. His baritone, not a great voice, could have been developed into an effective one for the talking screen.

If you are one of the millions of Valentino fans, you will want this record.

JEANETTE MACDONALD, who has just scored again in "Monte Carlo," has sung two of the numbers from that pleasant film for Victor. Her new record presents "Always in All Ways" and "Beyond the Blue Horizon," the last with the accompaniment of train effects, a male quartet and an orchestra. Miss MacDonald's voice is a charming one and the record is to be highly commended.

One of the current hits is "The Kiss Waltz," from Warner Brothers' "Dancing Sweeties." The Cavaliers have made an excellent vocal record of this popular number for Columbia. This record also carries "All Through the Night," by the Columbians.

Another number, "Hallabaloo," from "Dancing Sweeties," is presented by McKinney's Cotton Pickers, via Victor. This is a hot fox-trot number with vocal refrain by Dave Wilborn. On the opposite side of this record is "Baby, Won't You Please Come Home?"

A PLEASING Victor record made by Waring's Pennsylvanians offers "Gee, But I'd Like to Make You Happy," from Metro-Goldwyn's "Good News." The current hit, "Little White Lies," is also on this record.

Victor has two new records by Ted Weems and his Orchestra. One presents "My Baby Just Cares For Me" and "A Girl Friend of a Boy Friend of Mine," both from "Whoopee," while the other offers "Sing," from Metro-Goldwyn's "The Dough Boy," along with the current song, "I Still Get a Thrill."

An attractive new Columbia record offers the Columbia Photo Players' renditions of "Just a Little Closer," from Metro-Goldwyn's "Remote Control," and "Live and Love Today," from Metro-Goldwyn's "Madam Satan."

"Just a Little Closer" is also played—and very well played — by Rudy Vallee on a new Victor record. This also carries the fox-trot, "Good Evenin'."

A new Paul Whiteman record for Columbia features "Song of the Congo," from First National's "Bright Lights." A novelty number, "The Wedding of the Birds," is also on this record, played by the Whiteman Orchestra.



The charming Jeanette MacDonald is represented this month by a new Victor record, offering two bright numbers from her new hit, "Monte Carlo."







AND

The makers of these 38 leading washing machines recommend Rinso

A B C	Dexter	Prima
American Beauty	Eden	Princess
Apex	Edenette	Rotarex
Automatic	Faultless	Roto Verso
Barton	Gainaday	Safety
Bee-Vac	Haag	Sunnysuds
Big 3 Speed Queen	Horton	Triplex
Blackstone	Laundryette	Universal
Boss	Laundry Queen	Voss
Coffield	Meadow Lark	Whirldry
Conlon	Meadows	1900 Whirlpool
Crystal	Select-A-Speed	Woodrow
Decker	One Minute	Zenith

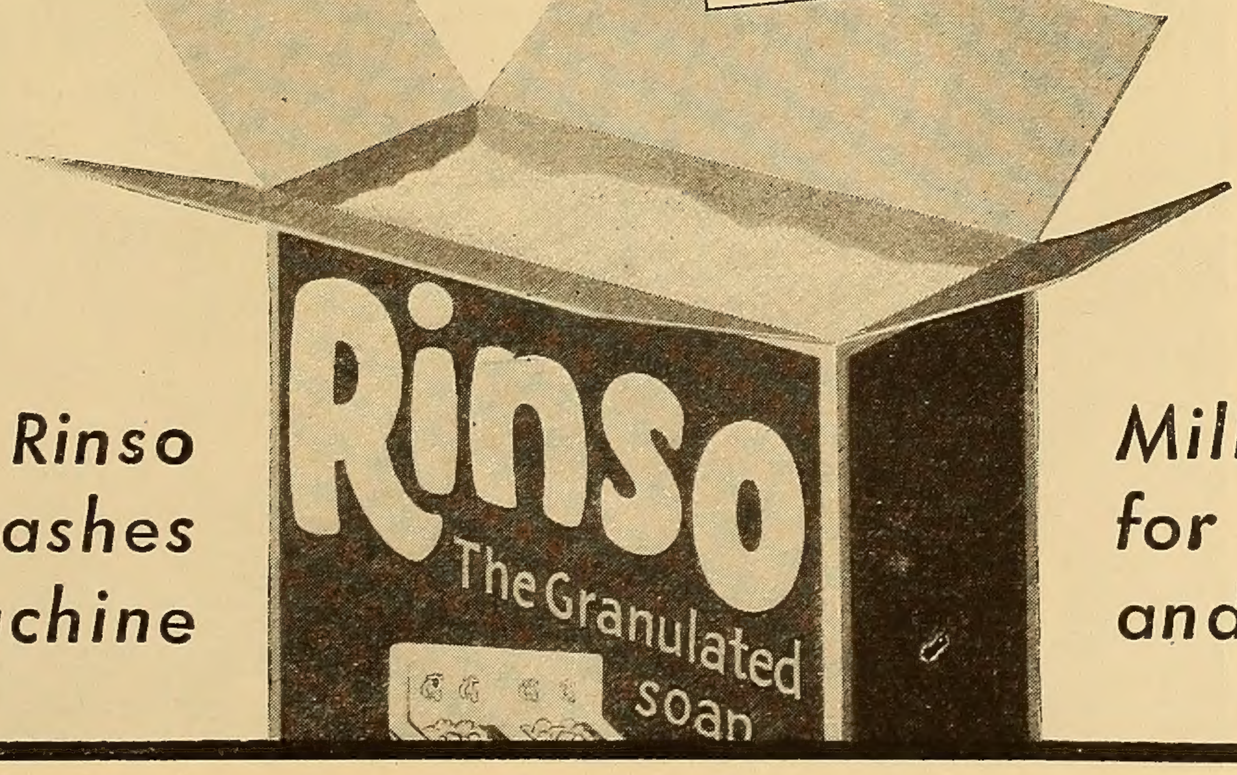
And 32,000 demonstrators of washers say—

"Clothes wash whiter with Rinso!" say more than 32,000 demonstrators of washing machines. *They know!*

Great for tub washing, too. Saves scrubbing and boiling. How that saves the clothes! Cup for cup, Rinso gives twice as much suds as lightweight, puffed-up soaps . . . even in hardest water. Get the BIG package.

Guaranteed by the makers of LUX—Lever Brothers Co., Cambridge, Mass

SAFE for your finest cottons and linens



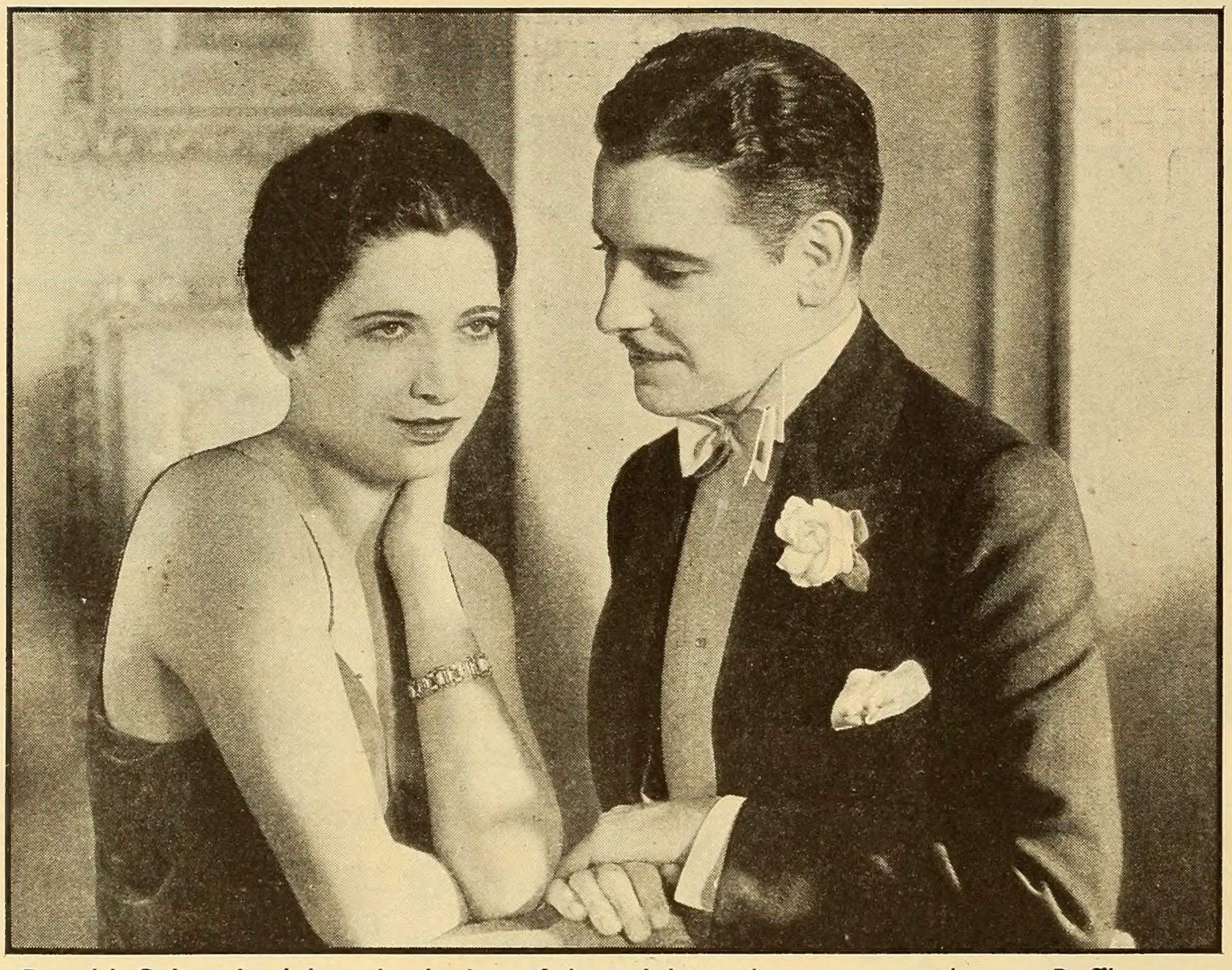
2 SIZES most women buy the large package

Millions use Rinso for whiter washes in tub or machine

Millions use Rinso for dishes, floors and all cleaning

GUIDE to the BEST FILMS

Brief Comments Upon the Leading Motion Pictures of the Last Six Months



Ronald Colman's debonair playing of the celebrated amateur cracksman, Raffles, was greatly aided by the charm and beauty of Kay Francis. "Raffles," released by United Artists, was a film of unusual merit, by the way.

Group A

The Dawn Patrol. An absorbing story of the air forces in the World War. Like "Journey's End," it is a series of events showing the gallant youngsters going out one by one and failing to return. Richard Barthelmess does brilliant work. Neil Hamilton and Doug Fairbanks, Jr., too, are to be complimented. *First National.*

Romance. Here is Garbo as the heroine of Edward Sheldon's popular drama of New York in the '60's. The cast, especially Lewis Stone, is admirably chosen, but it is the vibrant Greta Garbo to whom the honors go. *Metro-Goldwyn-Mayer.*

Holiday. The screen version of Philip Barry's stage success. A great story, an able cast, including Ann Harding and Mary Astor. Admirable direction by Edward Griffith puts this picture in the "first-rate" class. *Pathe.*

Journey's End. One of the best war pictures yet produced. Splendidly acted by Colin Clive and Ian MacLaren. Plenty of emotional effectiveness, punch and action. *Tiffany Production.*

All Quiet on the Western Front. Here is a gruesome and bloody picturization of Remarque's detailed reaction to the World War. It is ghastly in its truth and is an everlasting sermon against war and its futility. *Universal.*

Sarah and Son. Ruth Chatterton in another "Madame X" of mother love. This will surely get your tears and hold your interest. *Paramount.*

Song O' My Heart. John McCormack makes his début in this charming drama, in which his glorious lyric tenor is superbly recorded. He does eleven songs. The story is expertly (*Continued on page* 10)



Full of thrills and suspense is "The Dawn Patrol," Richard Barthelmess' newest First National film, a corking story of flying heroes of the World War. At the right are Doug. Fairbanks, Jr., and Mr. Barthelmess.


THE GREATEST ADVENTURE PICTURE OF ALL TIME
TRADER HORN
FILMED IN THE WILDS OF AFRICA!
THE MOST AMBITIOUS PICTURE UNDERTAKING SINCE BEN HUR!
PLAYED against a background of tropical danger and primitive passion, the great book that thrilled the world has come to life with all its adventure and all its romance. The ivory coast of Africa, the jungle, a ruby worth a king's ransom, a white orphan girl worshipped as a goddess, love's awakening for this girl and her English lover, their thrilling escape from the natives and the terrors of the jungle! An all-talking production . . . the greatest thrill picture ever shown!
From the famous novel by Trader Horn and Ethelreda Lewis
with
Harry Carey
Duncan Renaldo
Edwina Booth
Directed by W. S. VAN DYCK
who made "WHITE SHADOWS IN THE SOUTH SEAS."
METRO-GOLDWYN-MA
"More Stars Than There Are in Heaven"
THE METRO-GOLDWYN-MAYER LION
THE GREATEST STAR ON THE SCREEN

GUIDE to the BEST FILMS

(*Continued from page* 8)

contrived to fit the world-popular Mr. McCormack. *Fox.*

The Vagabond King. Based on "If I Were King," this is a picturesque musical set telling of François Villon's career in the days of Louis XI. Dennis King and Jeanette MacDonald sing the principal rôles, but O. P. Heggie steals the film as Louis XI. *Paramount.*

Street of Chance. The best melodrama of the year. The story of Natural Davis, kingpin of the underworld and Broadway's greatest gambler. Corking performance by William Powell, ably aided by Kay Francis and Regis Toomey. *Paramount.*

The Rogue Song. A great big hit for Lawrence Tibbett, character baritone of the Metropolitan Opera House. The tragic romance of a dashing brigand of the Caucasus, told principally in song. Based on a Lehar operetta. *Metro-Goldwyn.*

The Green Goddess. Another fine performance by George Arliss, this time as the suave and sinister Rajah of Rokh, who presides over a tiny empire in the lofty Himalayas. You'll like this. *Warners.*

Anna Christie. This is the unveiling of Greta Garbo's voice. Be sure to hear it. *Metro-Goldwyn.*

Devil May Care. A musical romance of Napoleonic days, with Ramon Novarro at his best in a delightful light comedy performance. Novarro sings charmingly. This is well worth seeing. *Metro-Goldwyn.*

Lummox. Herbert Brenon's superb visualization of Fannie Hurst's novel. The character study of a kitchen drudge with Winifred Westover giving a remarkable characterization of the drab and stolid heroine. A little heavy but well done. *United Artists.*

The Love Parade. The best musical film of the year. Maurice Chevalier at his best, given charming aid by Jeanette MacDonald. The fanciful romance of a young queen and a young (and naughty) diplomat in her service. Piquant and completely captivating. *Paramount.*

The Show of Shows. The biggest revue of them all—to date. Seventy-seven stars and an army of feature players. John Barrymore is prominently present and the song hit is "Singin' in the Bathtub." Crowded with features. *Warners.*

Welcome Danger. Harold Lloyd's first talkie—and a wow! You must see Harold pursue the sinister power of Chinatown through the mysterious cellars of the Oriental quarter of 'Frisco. Full of laughs. *Paramount.*

They Had to See Paris. A swell comedy of an honest Oklahoma resident dragged to Paris for culture and background. Will Rogers gives a hilarious performance and Fifi Dorsay is delightful as a little Parisienne vamp. *Fox.*

The Trespasser. A complete emotional panorama with songs, in which Gloria Swanson makes a great comeback. You must hear her sing. Gloria in a dressed-up part—and giving a fine performance. *United Artists.*

Sunny Side Up. Little Janet Gaynor sings and dances. So does Charlie Farrell. The story of a little tenement Cinderella who wins a society youth. You must see the Southampton charity show. It's a wow and no mistake! *Fox.*

The Lady Lies. In which a lonely widower is forced to choose between his two children and his mistress. Daring and sophisticated. Beautifully acted by Claudette Colbert as the charmer and by Walter Huston as the lonely widower. *Paramount.*



Group B

Safety in Numbers. A snappy comedy in which Buddy Rogers plays a handsome heir to a fortune and has for his guardians three beautiful Follies girls. Easily the best Rogers film in some time. Has plenty of charm. *Paramount-Publix.*

Raffles. Another mystery thriller, somewhat along the lines of "Bulldog Drummond." Ronald Colman is delightful as Raffles—so, too, is Kay Francis, who supplies the heart interest of the film. *United Artists.*

"Rita, I love you," exclaims the young rector to the famous opera singer in a tense scene of "Romance." Greta Garbo's newest Metro-Goldwyn talking film is highly glamorous and you will be won anew by Miss Garbo. Gavin Gordon is the rector.

Not Mere Reprints!

Please bear in mind that every book listed on this page is a popular copyright. We have distributed many millions of classical reprints, but now we are ready to offer the public a great library of popular copyrights. Every book listed on this page is our exclusive literary property. You cannot get them in any other form. Considering that they are POPULAR COPYRIGHTS the price of 20 books for $1 is an unbelievable bargain! All books set in type that is easily read.

TAKE YOUR PICK of the books listed on this page at the rate of **20 books for $1**

And we absolutely guarantee that every book you order from this announcement is a popular copyright that cannot be purchased elsewhere. We have become famous for reprints of the classics, but now we enter the field of popular copyrights in a big way!

WE WILL PAY THE POSTAGE
To Any Address in the World!

Choose Popular Copyrights at 20 BOOKS for $1

EXCLUSIVE!

We now offer copyrights not available elsewhere!

As you examine this list bear in mind that each book listed had to be written especially for us, or we had to buy the right to publish. This involved an enormous financial outlay. Copyrights at the rate of 20 Books for $1 will surprise you, but here we are with our real bargain offer.

19 Story of Nietzsche's Philosophy. Durant
25 Rhyming Dictionary
39 Story of Aristotle's Philosophy. Durant
42 Origin of Human Race
53 Insects and Men; Instinct vs. Reason. Clarence Darrow
56 Dictionary of U. S. Slang
72 Color of Life and Love Stories
74 Physiology of Sex Life
82 Common Faults in Writing English
83 Evolution of Marriage
91 Manhood; Facts of Life
98 How to Love. Clement Wood
109 Facts You Should Know About Classics. McCabe
110 History of World War
126 History of Rome. Wood
150 Queer Facts About Lost Civilizations
159 Story of Plato's Philosophy. Durant
172 Evolution of Sex
175 A Hindu Book of Love. (Kama Sutra)
176 Four Essays on Sex. Havelock Ellis
192 Book of Synonyms
217 Puzzle of Personality. Fielding
218 Essence of the Talmud
228 Plain Talks With Husbands and Wives. Ellis
271 Is Death Inevitable?
286 Prostitution in the Ancient World
287 Best Jokes About Doctors
297 Do We Need Religion? McCabe
326 How to Write Short Stories. Finger
347 A Book of Riddle Rimes
364 How to Argue Logically
367 How to Improve Your Conversation
374 Psychology of Suicide
375 Love Story of an Old Maid
377 Psychology of Joy and Sorrow
383 Prostitution in the U. S.
403 Facts You Should Know About Music
411 Facts About Phrenology
414 Art of Being Happy
431 U. S. Commercial Geography
439 My 12 Years in a Monastery. McCabe
440 Baseball; How to Play and Watch It
446 Psychology of Religion. McCabe
447 Auto-Suggestion: How It Works
449 Auto-Suggestion and Health
452 Dictionary of Scientific Terms
467 Facts of Evolution Made Plain
473 Lives of Chorus Girls
474 Is Man an Electric Machine?
475 How to Develop Sense of Humor
479 How N. Y. Working Girls Live
483 How Not to be a Wall-Flower
491 Psychology for Beginners
493 Novel Discoveries in Science
501 How to Tie All Kinds of Knots
503 Short History of Civil War
509 Are We Machines? Clarence Darrow
518 How to Make Candy
524 Death and its Problems
529 Woman the Criminal. Fielding
536 What Women Beyond 40 Should Know
556 Hints on Etiquette
557 Is the Moon a Dead World?
603 A-B-C of the Electron Theory
606 How to Play Chess
609 Are the Planets Inhabited?
627 Short History of the Jews
629 Handbook of Legal Forms
637 German - English Dictionary
639 4,000 Most Essential English Words
644 Women Who Have Lived for Love
645 Confidential Chats with Wives
648 Facts About Sexual Rejuvenation
653 What Every Boy Should Know
654 What Young Men Should Know
655 What Young Women Should Know
656 What Married Men Should Know
657 What Married Women Should Know
658 Toasts for all Occasions
661 Neurotic America and the Sex Impulse
679 Chemistry for Beginners
681 Spelling Self Taught
682 Grammar Self Taught
683 Punctuation Self Taught
687 U. S. Constitution
688 Teeth and Mouth Hygiene
689 Woman's Sexual Life. Fielding
690 Man's Sexual Life. Fielding
691 Child's Sexual Life. Fielding
696 How to Pronounce Proper Names
697 4,000 Words Often Mispronounced
703 Psysiology Self Taught
704 Facts to Know About Palmistry
705 100 Professions for Women
710 Botany for Beginners
715 Auction Bridge for Beginners
717 Modern Sexual Morality
724 Burbank Funeral Oration. Judge Lindsey
726 Facts About Venereal Diseases
727 Psychology of the Affections
730 Mistresses of Today
731 Mental Differences of Men and Women
734 Book of Useful Phrases
759 How to Conquer Stupidity
767 Facts to Know About Astrology
768 Best Jokes About Lawyers
773 Good Habits and How to Form Them
775 First Aid for Investors
777 Riddle of Human Behavior
781 Catholicism and Sex
782 Psycho-Analysis: Mind and Body
784 Association Tests in Psycho-Analysis
789 Digest of U. S. Marriage and Divorce Laws
800 Sex in Psycho-Analysis
801 A Rapid Calculator
804 Freud on Sleep and Sexual Dreams
808 Man's Debt to the Sun
810 Polite Scandals of Parisian Life
815 Dictionary of Familiar Quotations
816 Popular Shakespearean Quotations
817 Her Burning Secret
819 Book of Strange Murders
820 Jokes About Married Life
821 How to Improve Your Vocabulary
822 Rhetoric Self Taught
823 English Composition Self Taught
835 Handbook of Useful Tables
841 Future of Religion. McCabe
842 Best Jokes of 1925
843 Can You Control Conduct? Clarence Darrow
845 Facts to Know About Fortune Telling
846 Womanhood: Facts of Life
847 How to Play Card Games
850 Bad Habits and How to Break Them
851 Bible Myths and Legends
853 How to Know the Songbirds
855 How to Write Letters
856 Arithmetic Self Taught. 1
857 Arithmetic Self Taught. 2
858 Psychology of Leadership
859 How to Enjoy Good Music
862 German Self Taught
864 Confidential Chats With Husbands
869 Best Jokes of 1927
872 Manual of Parliamentary Law
876 Curiosities of Mathematics
877 French Cooking for Amateurs
879 Best Jokes About Preachers
882 Psychology of Character Building
883 Debate on Capital Punishment. Clarence Darrow
884 Debate on Prohibition. Darrow
889 Jokes About Kissing
891 Your Talent and How to Develop It
893 500 Riddles
894 How to Advertise
895 Astronomy for Beginners
896 Wages of Sin
901 Woman: Eternal Primitive
902 Dictionary of Foreign Words
903 All About Syphilis
904 Sex Symbolism. Fielding
910 Is Life Worth Living? Darrow
911 Is Mankind Progressing? Clarence Darrow
964 How to Be Happy Though Married
966 Dawn of Rational Sex Ethics
972 Book of Popular Jokes
974 Ordeal of Prohibition. Darrow
975 Cleopatra and Her Loves. Wood
984 Harmony Self Taught
986 How to Talk and Debate
987 Art of Kissing
988 The Art of Courtship
995 How to Play the Piano
997 Simple Recipes Home Cooking
999 Latin Self Taught
1000 Wonders of Radium
1003 How to Think Logically
1004 How to Save Money
1005 How to Enjoy Orchestra Music
1006 Children's Games
1007 Revolt Against Religion. McCabe
1008 Origin of Religion. McCabe
1009 Typewriting Self Taught
1010 Amateur Magic Tricks
1011 French-English Dictionary
1012 Best Negro Jokes
1013 Best Irish Jokes
1014 Best American Jokes
1015 Comic Dialect Poems
1018 Humorous Limericks
1020 Why I am an Infidel. Luther Burbank
1021 Italian Self Taught
1023 Popular Recitations
1030 World's Great Religions. McCabe
1049 How to Sing
1051 Cause and Nature of Genius
1052 Nature of Instinct and Emotions
1053 Guide to N. Y. Strange Sections
1056 Devil's Dictionary Ambrose Bierce
1061 Human Origin of Morals. McCabe
1062 Humoresque. Fannie Hurst
1063 Psychology of Laughter
1064 Simplicity of Radio
1065 Lives of U. S. Presidents
1069 Conquest of Fear
1070 How to Fight Nervous Troubles
1074 Handbook of Commercial Law
1078 Morals in Greece and Rome. McCabe
1079 Phallic Elements in Religion. McCabe
1082 Best Jewish Jokes
1084 Did Jesus Ever Live? McCabe
1087 Facts About Fascism
1088 Truth About Mussolini
1089 Common Sense of Sex
1091 Facts About Cancer
1092 Simple Beauty Hints
1093 Amusing Puns
1094 Insanity Explained
1097 Memory: How to Use It
1103 Puzzles and Brain Teasers
1105 Spanish-English Dictionary
1109 Spanish Self Taught
1111 Prostitution in the Medieval World
1113 Love from Many Angles
1122 Degradation of Woman. McCabe
1123 Facts About Puritan Morals
1124 On the Bum
1126 Eating for Health
1130 The Dark Ages. McCabe
1135 Prostitution in the Modern World
1138 What Atheism Means
1139 Photography Self Taught
1144 Truth About Jesuits. McCabe
1148 Sexual Crimes in American Law
1164 Unlovely Sin. Ben Hecht
1167 Sinister Sex, etc. Hecht.
1174 How to Write Business Letters
1176 A Mad Love. Frank Harris
1204 Dictionary of Musical Terms
1206 How to Swim
1207 French Self Taught
1208 Success Easier Than Failure
1209 Charming Hostess; Entertainment Guide
1210 Mathematical Oddities
1216 Italian-English Dictionary
1221 Facts About Will Power
1225 How to Avoid Marital Discord
1228 Jokes About Drunks
1231 Best Jokes of 1926
1233 Better Meals for Less Money
1238 Beginning Married Life Right
1239 Party Games for Grown-Ups
1241 Outline of U. S. History
1242 Care of Skin and Hair
1244 How to Write Love Letters
1246 Best Hobo Jokes
1247 Psychology of Love and Hate
1249 Best Jokes About Lovers
1250 Companionate Marriage
1251 What Do You Know?
1257 How to Become U. S. Citizen
1278 Ventriloquism Self Taught
1279 Side Show Tricks Explained
1285 Gamblers' Crooked Tricks Exposed
1292 Best Short Stories of 1928
1311 Real Aims of Catholicism
1316 Revolt of Modern Youth
1317 Meaning of U. S. Constitution
1318 Case For and Against Sexual Sterilization
1320 How to Get a Husband
1321 Fasting for Health
1322 Confessions of a Modern Woman
1329 Facing Life Fearlessly. Clarence Darrow
1330 Facts About Digestion
1333 Common Sense of Health
1337 Breakdown of American Marriage
1339 Crooked Financial Schemes Exposed
1340 How to Get a Job
1341 Unusual Menus
1342 Typical Love Problems
1347 Trial Marriage
1349 Life of Lindbergh
1351 How to Get Ahead
1354 Book of Similes
1356 How to Make Wills
1357 What You Should Know About Law
1358 How to Acquire Good Taste
1359 Is Birth Control a Sin?
1360 Pocket Cook Book
1361 Who Killed Jesus?
1362 Law for Women
1365 Build Your Vocabulary
1371 Sins of Good People
1379 President Harding's Illegitimate Daughter
1380 Flesh and the Devil
1382 Is Our Civilization Over-Sexed?
1389 Tobacco Habit
1391 Those Ultra-Violet Rays
1392 Confessions of a Gold Digger
1412 Stories of Tramp Life
1413 My Prison Days
1419 Unusual Deaths
1420 Why Wives Leave Home
1421 How to Get a Divorce
1426 Foot Troubles Corrected
1428 Unusual Love Affairs
1430 Shorthand Self Taught
1434 How to Think Clearly
1436 Strange Marriage Customs
1437 Curiosities of the Law
1439 Intelligence: How to Test It
1440 Can Man Know God?
1442 Facts About Graphology
1445 Wild Women of Broadway
1448 Character Reading from Faces
1450 Do We Live Forever? McCabe
1455 End of the World. McCabe
1459 Psychology of the Criminal
1460 American Statistics
1468 How to Deal With Crime
1471 How to Become Mentally Superior
1475 Best Jokes of 1928
1476 What You Should Know About Your Sensations
1477 How Glands Affect Personality
1480 Causes of World War
1481 The New Immorality
1484 Why Preachers Go Wrong
1491 Power of Women
1493 Wine, Women and Song
1496 Sexual Factor in Divorce
1497 Companionate Divorce
1498 Missouri University Sex Questionnaire
1500 Why I am an Agnostic. Clarence Darrow
1501 Mussolini and the Pope. McCabe

How to Order:

Just list titles desired by number. Order at least 20 books and enclose money order, check or currency at rate of 20 books for $1—minimum order $1. We prepay postage and ship at once. Prepaid offer applies only when remittance accompanies order. Save real money by sending cash with order. (No C. O. D. orders can be sent to Canada or foreign countries; these must remit by international postal money order.)

Haldeman-Julius Publications, Dept. A-509, Girard, Kansas

Use This Simple Order Form for Popular Copyrights

HALDEMAN-JULIUS PUBLICATIONS,
Dept. A-509, Girard, Kansas

Enclosed please find $..... which is payment at the rate of 20 books for $1 for the following popular copyrights which I have listed by number on the lines below.

.....

.....

.....

.....

.....

Name .....

Address .....

City ..... State .....

Note: If there is not enough room on this blank to list all the numbers you want, please write them on another sheet of paper.

Hollywood's Own COOKING PAGE



The Movie Colony's Favorite Recipes to Aid the Housewife

This month Nancy Carroll, the popular Paramount star, tells you how to make Eggs Chasseur

Here, for instance, is an egg dish that Nancy Carroll fixes for Sunday night suppers. It is called Eggs Chasseur.

2 shallots
1 tablespoon butter
6 large mushroom caps
½ cup chicken stock
½ teaspoon salt
Few grains pepper
Few grains cayenne
8 French poached eggs
4 tablespoons cream
2 tablespoons grated Parmesan cheese

Chop the shallots in fine pieces and cook in butter, stirring constantly three minutes.

ADD mushroom caps, peeled and chopped, and cook five minutes. Add stock, salt, pepper and cayenne. Bring to the boiling point and let simmer ten minutes. Turn into a shallow, buttered baking dish and place on sauce, the French poached eggs. Pour cream over, sprinkle with cheese and let stand in oven until the cheese has melted.

You may buy canned chicken broth for the chicken stock, and nearly all grocery stores and delicatessens have small packages of grated cheese for use in cooking just such delightful dishes as this.

It is a particularly good party dish because, with all the ingredients neatly arranged in the kitchen ahead of time, it may be dished up in next to no time. It is also a good recipe to keep for a hurry-up luncheon.

AS you know by reading the "How Hollywood Entertains" series in THE NEW MOVIE, the motion picture hostesses are noted for the excellent food that is a feature of their parties.

Of course, the movie stars do not boast that they do all their own cooking. But they do like to select and supervise their menus, and they have a very feminine fondness for taking over the kitchen to prepare special dishes for an afternoon tea or a midnight supper.

Now that the party season is here, dishes that may be prepared quickly and without much fuss for informal parties are in great demand.

THIS IS THE NEW MOVIE'S NEWEST SERVICE PAGE



10¢ IN U.S.
15 CENTS IN CANADA

The NEW MOVIE ALBUM

The book of books for motion picture fans — a gallery of sixty-two photographs of the famous stars. With every photograph there is a life story in brief — accurate facts about your favorites, their lives and film careers. You won't want to miss the New Movie Album . . . better buy your copy now at your nearest Woolworth store.

SOLD AT MANY F. W. WOOLWORTH CO 5 AND 10 CENT STORES



Tower Studios

Lesley Beth Storey, a Brooklyn, N. Y., girl, was selected by NEW MOVIE and the Tower group of magazines, to represent these publications in the Columbia Pictures contest. In competition with the winners of all other magazines, Miss Storey won—and she is now Miss Columbia. Miss Storey is eighteen and has been on the stage in the chorus of several musical shows.

Miss Tower WINS

Lesley Beth Storey, of Brooklyn, Wins the Columbia Pictures Competition and Becomes Miss Columbia.

LESLEY BETH STOREY, the selection of NEW MOVIE and other publications of The Tower Magazine group, won the Columbia Pictures Corporation contest. A brief announcement that Miss Storey won was made in last month's NEW MOVIE, the award coming just as NEW MOVIE went to press.

Readers of NEW MOVIE will recall the Columbia contest, first announced in the April issues. The purpose of the contest was to find a girl to portray the role of Miss Columbia on the opening flash trailer of all future Columbia productions. The winner of this contest was to be given a trip to the Columbia West Coast Studios in Hollywood, with all expenses paid for one week's stay in movieland's capital. In addition, she was to be awarded a contract for one week's services at $250 a week at the studios, where she would pose for the flash trailer.

A NUMBER of magazines, aside from the Tower group, carried this announcement. Each publication selected its own individual winner and these winners were then passed upon by a committee representing all the publications and Columbia Pictures. Many hundred entries were received by NEW MOVIE and the Tower magazines. Out of this avalanche of entries, Miss Storey was selected to represent the Tower magazines.

In the first voting of the committee of publications and the Columbia executives, all the winners were eliminated save Miss Storey and the one other lucky girl. Test talking films were then made of these two young women. At a second session of the judges Miss Storey was selected as the final winner —to be Miss Columbia.

AS this issue of NEW MOVIE goes to press, Miss Storey is about to go to Hollywood as the guest of Columbia Pictures. NEW MOVIE readers will be interested in some facts about Miss Storey. She was in the chorus of "Flying High," a Broadway musical comedy, at the time her picture was entered in the competition. Miss Storey, who is 18, was born in Brooklyn. She lives at No. 88 Brooklyn Avenue. She attended Public School No. 139 and Girls' Commercial High School in Brooklyn. She has appeared in three musical shows, Flo Ziegfeld's "Rosalie," George White's "Scandals," and "Flying High," as well as in (*Continued on page* 101)

BROOKLYN GIRL WINS BEAUTY COMPETITION

Columbia Has The Best Directors~ Assuring You The Best Pictures!



FRANK CAPRA for
DIRIGIBLE
With JACK HOLT and RALPH GRAVES

From Lieut. Commander Frank Wead's great story. Mr. Capra directed "Rain or Shine," "Flight," "Submarine," "Ladies of Leisure," etc.

HOWARD HAWKS for
THE CRIMINAL CODE

From the sensational New York Stage hit by Martin Flavin . . . and winner of the Theatre Club Trophy as the best play of the year. Mr. Hawks directed "The Dawn Patrol," "The Air Circus" and others.

JOHN BLYSTONE for
TOL'ABLE DAVID

Your demands bring Joseph Hergesheimer's immortal screen classic to the motion picture theatre as a talking picture. Mr. Blystone is the director of "So This is London" and many other hits.

VICTOR FLEMING for
ARIZONA

Written for the screen by Jules Furthman from Augustus Thomas' greatest outdoor play. To be produced on an epic scale. Mr. Fleming directed "The Virginian," "Common Clay" and others.

JOHN ROBERTSON for
MADONNA OF THE STREETS
With EVELYN BRENT

An adaptation of W. B. Maxwell's wonderful novel, "The Ragged Messenger." Mr. Robertson directed Mary Pickford and Richard Barthelmess in many of their outstanding successes.

LIONEL BARRYMORE for
A GREAT PICTURE
With BARBARA STANWYCK

(Watch for announcement of title.) The greatest star find of years in a smashing drama made from a tremendous story. Mr. Barrymore directed "The Rogue Song," "Madame X" and many others.

Meet Miss Columbia



LESLEY BETH STOREY of Brooklyn, N. Y., winner in Columbia's great nation-wide search for "Miss Columbia." She has been awarded a week's contract at $250.00 and a free trip to Hollywood. She was the selection of the *New Movie* and allied magazines.

Runners up for honors as Miss Columbia, all of whom have been awarded Majestic Radios, were: Dorothy Dawes, Brooklyn, N. Y., nominated by *Film Fun;* Dorothy Brown, Des Moines, Ia., *Screen Romances;* Jean Eckler, West Palm Beach, Fla., *Motion Picture Magazine;* Donna Barton, Tulsa, Okla., *Motion Picture Classic;* Vera Martin, New York, N.Y., *Screen Book;* Bernice Maiwald, Laconia, N. H., *Motion Picture Stories;* Meta Diane Neuburg, Tuckahoe, N. Y., *Photoplay;* Mercedes Janet Rice, Banning, Ga., *Screenland.*

COLUMBIA PICTURES

Ask your favorite theatre when these pictures will be shown.

DOLLAR THOUGHTS

The New Movie Magazine Readers Express Their Opinions of Film Plays and Players—and This Monthly

Strong for Sound Film Music

Mulat, Florida

There is much being said about canned music. I am a musician and appreciate good music and "peppy" orchestras such as we used to have in our theaters before the Vitaphone became so popular. But, I must admit, I thoroughly appreciate and enjoy the 'talkies' and their form of music. I feel like the producers know best what kind of music we shall have along with the talkies. So, for those who fight the so-called canned music—go to a vaudeville show. The talkies and Vitaphone are among the *nth* wonders of our world.

Lucille Gatewood.

Likes Talkie Revivals

Everett, Mass.

Mrs. J. D. wrote in a recent issue of NEW MOVIE that she is not interested in plots she has already seen, even if the star and title have been changed. What about the younger generation who have never seen these magnificent productions of bygone days? I want to see every one of them.

M. Skybergh,
1A Wilbur Street.

And Against 'Em

St. Joseph, Mo.

Oh, why should they make some of the wonderful old silent pictures into talkies. They have had their days and in their place, why not keep them there. Why spend good earned money in pictures we have already enjoyed? For example, Lon Chaney in "The Unholy Three." I know many who didn't go to see it for the reason they saw it as a silent movie.

W. Youtsey,
1316 Main.

Against Censors

Cleveland Ohio.

I suggest your excellent magazine start a crusade against the nonsensical methods of the movie censors. The Ohio Board in particular.

Since the advent of the talkies we've been dished chopped-up versions of "Madame X," "Applause," "The Cock-Eyed World" (they weren't going to allow this one at all for a time), "Jealousy" (couldn't be exhibited because Jeanne Eagels died 'in a questionable manner'), and now "The Big House" can't be shown because the guardians of the public's morals fear that the inmates at Columbus will take heart and riot again. Beat that, will you? Or, even tie it. . . .

R. LeRoy,
1118 Fairfield Avenue.

Take Our Word for His Beauty

Lindsay, Calif.

First I imagined that the so-called Herb Howe was an old man, but now I have him pictured as a handsome young man. Won't you please publish a picture of him because I'm beginning to lose sleep from wondering.

Kathryn Marshall,
365 Lafayette Street.

THE NEW MOVIE MAGAZINE pays one dollar for every interesting and constructive letter published. Address your communications to A-Dollar-for-Your-Thoughts, THE NEW MOVIE MAGAZINE, 55 Fifth Avenue, New York City.

The Films in Society

Unita, N. Y.

When I was in New Britain, Conn., last week, I saw "Double Cross-Roads" featuring Lila Lee, and was astonished at what apparently was the director's—or scenario writer's—idea of high society. Where, oh where, could he have been to get such an idea? The society woman, receiving at a large party, remarks "The place is pinched" when greeting the sheriff! When Lila Lee—as a cabaret singer—arrives, the society woman who has engaged her to appear, almost embraces her and acts as if she were royalty.

Dorothy E. Evans,
1647 Elm Street.

Wants Two Casts Shown

Baldwin, N. Y.

I certainly am keen about the talkies in every respect but one—and that is the single showing of the "Cast of Characters"—I think it should be shown twice, again at the end of the picture, as it is difficult usually (if there is a large cast, as in most pictures) to remember all the names. And, if one is particularly interested in one or several of the actors or actresses whom he may not have seen, he has no accurate way to check up.

D. H. Greenwald,
39 Wallace Ave.

More About Buddy

Meadville, Pa.

I just finished reading Dick Hyland's interview with Buddy Rogers' mother concerning her son's ideal girl. I found the story very interesting and agree with Miss Carter that men compare all girls they meet with their mothers. But look how different the home life of the wife of Buddy would be compared to that of Buddy's mother! Buddy's wife would have unlimited money. Buddy's mother did not have very much when she was first married. Therefore, it follows that Buddy's wife wouldn't have to be doing little things for her hubby, although she could. Can you imagine Buddy's wife cooking a picnic dinner and going some place to meet Buddy. I can't and don't think Buddy would expect it—but that's just it. He would probably give his wife everything in the world she wanted. No woman wants that, I don't care who she is.

Winnie Kightlinger,
995 Park Avenue.

Cheers for Lila Lee

Bloomington, Wisc.

Upon seeing "The Unholy Three" I was astounded at one character's real artistry. I had hitherto thought little of Lila Lee's screen career; a statement for which, however, I can give no definite reason, except that she never impressed me in the characterizations of her previous rôles. My interest was first aroused by Miss Lee's fascinating life story published in this magazine. After watching her in "The Unholy Three" I am convinced that with her combination of rare beauty and talent

(*Continued on page* 101)

Take Sameness Out of Your Dinners



A New, Inexpensive Book of Appetizing Menus



The Answer to "WHAT IN THE WORLD SHALL I HAVE FOR DINNER!"

In this new book of carefully planned, interesting menus, you will find the perfect answer to that perplexing question—what shall I serve today!

Every menu is a complete and delightful dinner. The recipes are given for the main dishes. You will find them easy to follow with perfect success.

Easy to prepare, healthful and tempting, you will want to serve every menu in the book—and then serve them all over again, with variations.

Sold in some Woolworth Stores.
If you do not find this book of "44 Easy, Economical Dinners" in your Woolworth store, send us 10¢, plus 3¢ postage, and we will mail it to you promptly.

TOWER BOOKS
INCORPORATED

55 Fifth Avenue New York



Who is the most popular man in the world—Lindbergh? Prince of Wales?

Motion picture fans in America's two largest cities through their ballots cast with those great newspapers, the Chicago Tribune and New York Daily News, voted

CHARLES FARRELL

the most popular man in the movies

Even better than in "7th Heaven" with the added realism of sound, you'll thrill to his performance as

LILIOM

Franz Molnar's striking stage success

with

ROSE HOBART
H. B. WARNER
Estelle Taylor
Lee Tracy

•

Directed by

FRANK BORZAGE
only director who has twice won the Photoplay Medal.

"Liliom", strangest, strongest, saddest of love stories. Farrell in his greatest role as a carnival barker, darling of the girls.

Ask at your favorite theatre when they will show this FOX *Dramatic Triumph*



Photograph by Hurrell

ANITA PAGE

Gallery
of
Famous
Film Folk

The
New Movie
Magazine



Photograph by Hurrell

EDWINA BOOTH



Photograph by Richee

GARY COOPER



Photograph by Hurrell

ADOLPHE MENJOU



JOHN GILBERT



Photograph by Hurrell

FIFI DORSAY



MINT LEAVES

...that Cooling Taste

A mortar and pestle...crushing mint leaves...drops of cooling peppermint ...purest of sugars...tons of pressure ...china hard rings of sweetness... Pep-O-Mint LIFE SAVERS...millions upon millions of them a day.

After eating...after smoking...aid digestion...sweeten breath...fragrant...refreshing...appetizing... Pep-o-mint, Wint-o-green, Cl-o-ve, Lic-o-rice, Cinn-o-mon and Vi-o-let.

Also Orange, Lemon, Lime, Grape Life Savers...just like the fruit itself.

All candy products having the distinctive shape of Life Savers are manufactured by Life Savers, Inc.



Photograph by Clarence Sinclair Bull

GRETA GARBO

The New Movie Magazine

VOL. II NOVEMBER, 1930 No. 5

Gossip of the Studios

ANNA Q. NILSSON is out of the hospital and is back in her own home in Beverly Hills. In a note, she says, "I'm going to be as good as new as soon as these darn muscles of mine get strong. Seven months in bed makes one rather shaky, but I am doing so well. I go in the swimming pool every day and that is strengthening me. Have had such lovely letters from my fans and am so happy about them. I'll be making a picture soon, I know."



Harold Lloyd: Adopts a little girl of five to be the playmate of his daughter, Gloria, who is six years old.

* * *

COLLEEN MOORE'S Japanese butler, Ben, has one of the very rare autographs of Greta Garbo. You know there were only supposed to be six of them in Hollywood. Christmas before last Garbo came to Colleen's in the afternoon. When Christmas eggnog was mentioned, Garbo was in her element and insisted that she had a Swedish recipe that was par excellence. So she went out in the kitchen and showed Ben how to make it. He did so well, that when he asked her to sign in his autograph album, she said "Sure."

* * *

Gloria Swanson II made her first stage appearance in a play written and acted by the children of Malibu Beach for charity.

* * *

MR. AND MRS. B. P. SCHULBERG had a lovely beach party at Malibu on a recent Sunday. Mrs. Schulberg is famous as a hostess and always has a gathering of interesting people at her home.

A ping-pong tournament had been arranged for the afternoon—one table for the ladies and one for the men. In the evening there was bridge, music, and much conversation.

Eisenstein, the great Russian director, was there and talked fascinatingly about the artistic movements in Russia. Judge Ben Lindsey and his beautiful wife were among those present. Jeanette MacDonald looked particularly lovely in white, and Elsie Janis had on Chinese pajamas and a big floppy hat. Colleen Moore wore brilliant yellow pajamas. Hedda Hopper was in a white sport dress. The other guests included M. and Madame Chevalier, Mr. and Mrs. Eddie Sutherland, Mr. and Mrs. Eddie Knopf, Mr. and Mrs. Sam Goldwyn and Billy Emmerick. Oh, yes, and Ralph Forbes and his wife, Ruth Chatterton, who came late. Ruth is wearing the most fascinating velvet pajamas these days, belted in at the waist in Russian style.

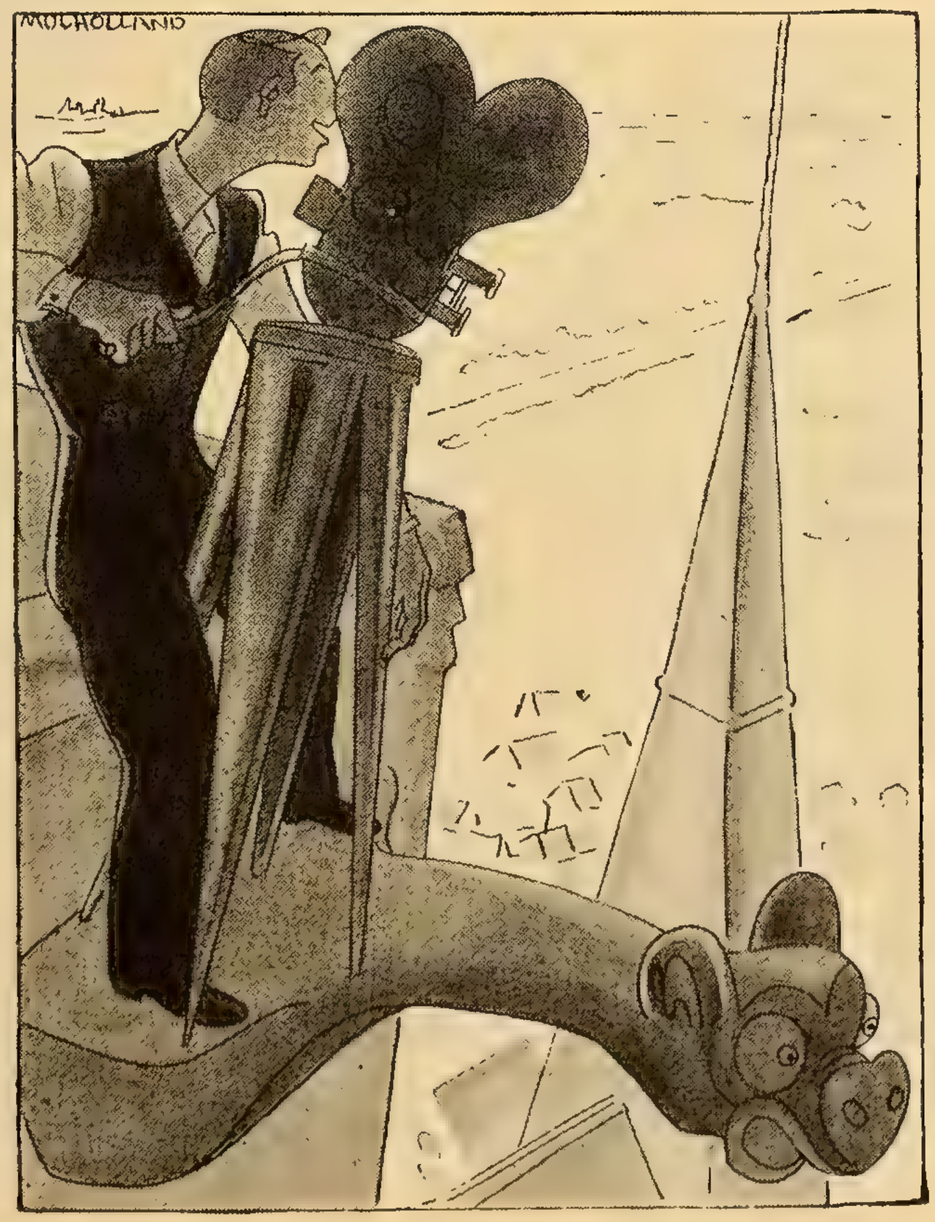


Vilma Banky: To act with her husband, Rod La Rocque, in a stage comedy by Anita Loos and John Emerson.

* * *

RENEE ADOREE was out socially the other night for the first time since her long illness. She was dancing at the Roosevelt and looking quite well, although she is not well enough yet to resume work.

* * *



THE biggest production news of the month is that Paramount is to re-open its New York studios. The announcement came from Jesse Lasky and Ben Schulberg.

Clara Bow, Ruth Chatterton and Claudette Colbert will all work in New York. These stars make pictures which as a rule need no outdoor sets. This will give the Paramount Hollywood studios more room for the outdoor productions.

Ernst Lubitsch, director of "The Love Parade," is to be made directorial chief of the new Eastern organization. He expects to remain back there for a long time.

It is also probable that for the Misses Chatterton, Colbert and Bow, use will be made of stage actors and directors. Hollywood is disconsolate over losing these favorites, but hopes

All the News of the Famous Motion Picture



Richard Cromwell: New film find to play Barthelmess role in the talkie "Tol'able David."

that they'll be back before long.

* * *

DASHIELL HAMMETT, who wrote the detective story, "The Maltese Falcon," has come to Hollywood and is working at Paramount. He has become quite a social lion. Mr. and Mrs. Edmund Lowe gave a dinner party in his honor the other evening. Supper was served in the beautiful Lowe garden, with soft lanterns making a fairyland out of the place. The Louis Bromfields were there. They're both brilliant conversationalists. Colleen Moore was present, in a very tight frock of black lace. Aileen Pringle, Mr. and Mrs. Arthur Hornblow, George Cukor and Albert Scott were among those present. Miss Pringle was scintillating as usual. Mrs. Lowe wore Chanel evening pajamas—the very last word—of delicate print chiffon, the trousers plaited and made very full, so that they looked like a skirt.

* * *

Clara Bow has just signed a new five-year contract with Paramount.

* * *

HAROLD LLOYD, wisest of movie stars, spoke a sapient mouthful the other night. Someone was blaming the bad business in movie houses on putt-putt golf. "Miniature golf doesn't interfere with good pictures," said Harold. "Nothing interferes with good pictures and nothing ever causes a falling off in picture houses except bad pictures. The sooner we face that, the sooner business will be good again."

* * *

MARION DAVIES' favorite parlor game is, "Who Am I?" The person asking the question describes some prominent figure in the daily press or history—using clever twists and statements which are the truth but misleading — and the others try to guess the identity of the person described.

* * *

EVERY night, except on the Sabbath, the haunting strains of a melody vibrate the air around many loudspeakers, calling a busy world to pause and listen to the antics of Amos 'n' Andy. The theme song which some have called "America's weakness," is not nameless, however. Yet, how many know its real name and who wrote the music? When this melody is heard dinners are momentarily forgotten in expectation of the episode or predicament in which "the boys" will be found.

It has been estimated that not one-quarter of one per cent. of the listeners in America, although they faithfully follow the black-face duo day by day, know that the selection which opens and closes the broadcast was written by Joseph Carl Briel, and is called "The Perfect Song." Those who have good memories for music and events, however, will remember that it was played originally as part of the musical score accompanying the motion picture, "The Birth of a Nation."

"The Perfect Song" was not taken haphazard to be the theme song of the Amos 'n' Andy presentations. Much time and discussion was devoted to the choice. Before being finally selected, nineteen other musical compositions of classical, semi-classical and popular type were considered.

* * *

JANET GAYNOR gets $2,750 per week from Fox. Which she did not get from the time she walked off the lot in April until she walked back a few weeks ago.

* * *

DOUG FAIRBANKS, Junior, has written a story which Sam Goldwyn is considering for Ronny Colman. Hollywood is wondering when Doug, Jr. sleeps. He does more than his share of picture work, is getting out a book of poetry, has a room at home filled with paintings he has made, does biographical sketches of Hollywood celebrities for magazines, certainly doesn't neglect his wife, Joan Crawford—and still finds time to do original screen stories.

* * *

THOSE first-nighters who attended the premiere of D. W. Griffith's great picture, "Abraham Lincoln," wondered why a short reel costume picture, built on the overture to "Zampa," started the program. Certainly it had nothing to do with the film that followed. However, those with long musical memories remembered that the climax of the "Zampa" overture was the accompaniment to the stirring ride of the clansmen in "The Birth of a Nation," when it was presented years ago.

So, either from sentiment or superstition, Griffith selected "Zampa" as a prelude to the sister film of "The Birth of a Nation."

* * *



BILL HAINES has just signed a new five-year contract with M.-G.-M., so fans can be assured of seeing his pictures for that long, at least. Bill, incidentally, has just opened an antique shop in Hollywood. He has taken a house and outfitted it completely with antique furniture. Everything in the house is for sale. He knows more about early American furniture than any man in Hollywood.

On Page 72 you will find pictures of Bill's new house.

Stars and Their Hollywood Activities

NEIL HAMILTON is another ardent yachtsman. He has a small sailing yacht, anchored off the pier at Malibu Beach. In the backyard of his beach house he also has a wrestling platform and passers-by often pause in amazement to see Neil and one of his friends apparently trying to murder each other. But it's all by way of exercise.

* * *

GLORIA SWANSON and the Marquis de La Falaise, having agreed to an amicable separation, no divorce proceedings have been discussed as yet.

After much discussion in the newspapers and with all Hollywood agog, "Hank," as he has always been known to the movie colony, arrived from Europe. He had been abroad for many months and had not seen Gloria.

He went to Gloria's house at Malibu Beach and spent a day, walking up and down the sands with Gloria and the children. The outcome of that day's talk was that they would go their separate ways.

The two met in Paris, while Gloria was making "Madame Sans-Gêne." Henri de La Falaise was a war hero, a boulevardier and a very charming man. The great picture star fell in love with him and he with her. They were married in Paris and returned to the United States with Gloria as the first picture star with an ancient and *bona fide* title. Madame la Marquise and her husband went to Hollywood. Henri wasn't happy in Hollywood. He had no work and he didn't care for pictures. Gloria couldn't afford to live in Paris, since it meant giving up her picture career. Eventually, the Marquis went abroad as European representative for a film corporation. The long separation convinced them that they should part.

Henri wants to live abroad. Gloria must live in Hollywood. Gloria's whole life is wrapped up in her career and her children—little Gloria, aged ten, who is the daughter of Herbert Somborn, and John, her adopted son. Naturally, she cannot abandon everything to live in Europe.

* * *

ROD LA ROCQUE and his wife, the beautiful Vilma Banky, are in New York to do a play called "Paprika." Anita Loos and John Emerson adapted it from a Hungarian comedy. Rod was a first-class stage actor before coming to Hollywood for pictures.

* * *

Marie Dressler returned from Europe and rented a house in Beverly Hills. She had a grand time abroad and visited lots of friends both in England and France.

* * *

OLGA BACLANOVA, who has been off the screen for a while, announced the reason on August 26th. A nine-pound baby was born to Olga and her husband, Nicolas Soussanin.

Do you know that the Fox Company originally bought "Seventh Heaven" at the instigation of and for Jack Gilbert. Then he left Fox and went to M.-G.-M. — and Charlie Farrell did a first-class job with the part of Chico that Jack wanted so much.

* * *

THE Signal Corps of the United States Army is going to produce talking pictures. They will be for the instruction of the Reserve Corps. France has been using motion pictures to instruct her soldiers for some time.



Maureen O'Sullivan: Cries in court when judge jails boy who took her automobile.

* * *

AT the request of the editor of *The New York Evening Post,* David Wark Griffith has listed the fifty motion pictures which he considers the finest yet produced. Among them are some of his own, and he explains this:

"Modesty, under ordinary circumstances, would dictate that one should not include his own works in such a list, but I have included those of my own which I think rightfully belong, not because I think they are great, but because the public and the press have generally acclaimed them as such."

Those of his own which he included are: "The Birth of a Nation," "The Avenging Conscience," "Intolerance," "Broken Blossoms," "Way Down East" and "Orphans of the Storm."

Others on the list are "Stella Maris," "War Brides," "Quo Vadis," "The Four Horsemen of the Apocalypse," "The Miracle Man," "Passion," "The Mark of Zorro," "The Dark Angel," "Driven," "The White Sister," "Greed," "Smilin' Through," "Tol'able David," "Robin Hood," "The Covered Wagon," "Merry Go Round," "The Hunchback of Notre Dame," "Down to the Sea in Ships," "Little Old New York," "The Sea Hawk," "Monsieur Beaucaire," "The Marriage Circle," "The Ten Commandments," "The Kid," "The Merry Widow," "The Last Laugh," "The Big Parade," "The Valiant," "Wings," "Variety," "Beau Geste," "Stella Dallas," "What Price Glory?" "The Way of All Flesh," "Ben Hur," "Seventh Heaven," "The Patriot," "Sunrise," "The Crowd," "The King of Kings," "Disraeli," "Hallelujah," "Grass," "All Quiet on the Western Front."

* * *

IT happens but once in a million times—and years. So don't try it yourself. A twenty-year-old Long Beach (Cal-



The Hollywood Who's Who—and what the



Maurice Chevalier: Finds he is losing his accent and hurries back to Paris to save it.

ifornia) boy read in a newspaper that Harry Cohn of Columbia Pictures was looking for a boy to play the lead in the talkie revival of "Tol'able David." He betook himself to the studio, talked his way past the doorman and into Harry Cohn's office, further talked Cohn into giving him a test—and was given the part and a contract. His was the best of 172 tests. His name is Richard Cromwell.

* * *

JOHN ERSKINE, who wrote "Helen of Troy" and other historic yarns, is visiting in Hollywood. He says the people of history were human and that the stories about them (real or mythological) leave much to be guessed at. "Cinderella, for instance. 'Tis said she and the prince married and lived happily ever after. But what if they had children? And if they had a daughter what kind of a girl was she? And what did Paul Revere tell his wife the night he went riding?"

* * *

JOHN McCORMICK and Colleen Moore were recently divorced but that did not stop either of them from sending birthday congratulations to the other. That week until this year has always been a gala holiday for John and Colleen. Reason:

August 16th: Birthday of John's father.
August 17th: John's birthday.
August 18th: Wedding anniversary of John and Colleen.
August 19th: Colleen's birthday.
August 20th: Colleen's father's birthday.

Do you know anyone who can equal that string of consecutive events?

* * *

Douglas Fairbanks, Jr., always calls Joan Crawford, his wife, "Billy." Don't know why. It's just his pet name for her.

* * *

HOLLYWOOD was given a shock when newspaper headlines declared, "CHAPLIN STUDIO BURNS TO GROUND." But it was only the old studio where Charlie made comics for Essanay way back in 1915.

* * *

BEBE DANIELS'S father, sixty-five years old, died last month in Michigan.

* * *

LOUIS WOLHEIM lost $1400 in one evening playing bridge. But he still smiled. Reason: That day he had been given a contract to direct as well as act for the RKO studios. Louis is the second actor to be handed a megaphone at RKO, Lowell Sherman being the first.

* * *

Greta Garbo loves spaghetti and never eats in the studio lunch room.

* * *

SAM WARNER, of the Warner Brothers, left an estate of $1,005,913 when he died in 1927. A transfer tax appraisal just filed revealed the exact amount for the first time.

* * *

CHIEF BACON RIND is working at RKO on the picture "Cimarron." Which is not as interesting as the fact that this Osage Injun is eighty years old and a millionaire, even if he is working for five dollars a day as an atmospheric extra. He and fifty of his friends (fellow millionaires from Oklahoma's oil belt), are working more for the fun of it than anything else.

* * *

Maurice Chevalier has gone back to Paris. Reason given by him: to retain his accent. He claims that if he stays around Hollywood too long he will lose that accent and that he needs it in his business. He'll be back soon.

* * *

RAMON NOVARRO is happy because he is directing the Spanish version of "The Singer of Seville." Ramon would rather direct than act and would rather sing than do either.

* * *

MAUREEN O'SULLIVAN, Irish lass brought to Hollywood from Dublin for the John McCormack picture, "Song o' My Heart," cried in a courtroom in Hollywood. But it had no effect upon the hard-hearted judge. He passed sentence anyway—upon a boy who had been convicted of eloping with Miss O'Sullivan's automobile without her consent or knowledge. Maureen wanted the judge to let the boy off with a warning, and cried when he would not do it.

* * *

HELEN COHAN, nineteen-year-old daughter of George M. Cohan, famous New York stage actor, writer and composer, is playing the juvenile lead with Will Rogers in "Lightnin'." It is her first attempt at motion picture work.

* * *

IRENE RICH'S daughter, Frances Rich, worked during the summer in RKO's "Losing Game." But she quit when her Fall term opened at Smith College, where she has one more



film famous are doing in the Movie Capital

year to go before getting a diploma. She says she will try to make good in pictures then, but not before.

* * *

JAMES MURRAY—the extra boy King Vidor discovered and handed the lead in "The Crowd," a few years ago—is being sued for divorce. He was married in 1928. His wife asks $185 a month alimony.

* * *

DOUG FAIRBANKS was sitting in his Santa Monica beach home at 3:30 one A. M. He was writing a note of instructions to his butler. He tiptoed downstairs to leave it in the pantry. He ran plumb into a gent with a big pistol in his hand. "Stick 'em up!" barked the gent. Doug did. He's no fool. A light flashed. "Well I'll be——" said the pistol-in-hand gent. "You're Doug Fairbanks, aren't you." Doug admitted it. "Where's Mary?" asked the gent. "Upstairs in bed, asleep," said Doug. "Don't wake her up. You'll scare her to death." "Okay," said the burglar, "How much money you got on you?" "None," said Doug. "Its upstairs in my other pants. Keep quiet and I'll get it for you." "No, you won't," exclaimed the voice behind the pistol. "You'll start something." Doug gave his word he would not. "How much dough ya got up there?" he was asked. "About a hundred dollars." "Get it, but keep quiet." Doug did both. The burglar took the hundred and departed *via* the window.

And that was that. It actually happened.

* * *

John Gilbert has a dressing bungalow with a secret entrance.

* * *

DOLORES DEL RIO had a birthday August third. Three weeks later she was forced to leave the set and go home. Touch of ptomaine poisoning. No connection between that and the birthday. She's better now.

* * *

VIC McLAGLEN and his wife are being sued for $100,000 by a boy fifteen years old who, it is said, crashed into *their* machine. Some day a kind Providence will fix it so that movie stars are not sued for box car numbers every time they happen to get into an accident. It is rare that the courts allow the silly claims, but it is annoying to know that innocent folks can get into tons of trouble and bad publicity.

* * *

ACCORDING to the Pathe Studio, Ann Harding, the hit of "Holiday," has put a positive ban on all interviews. Wonder what's wrong with Ann?

* * *

CORINNE GRIFFITH is taking tennis lessons, swimming lessons, building and planting a beautiful garden in back of her Malibu Beach home. The other day with a sigh, she said, "I simply don't understand how I ever had time to make motion pictures."

* * *

HOLLYWOOD thinks that the next male star of magnitude in the movies is going to be Bill Boyd, who played with Gary Cooper in the "Spoilers" and George Bancroft in "Typhoon Bill." Bill was the original *Sergeant Quirt* in the stage play, "What Price Glory," can act like nobody's business, is ruggedly handsome enough to please all the fanettes and make them just a little afraid of him. He shouldn't be confused with William Boyd, better known to films, particularly to Cecil De Mille productions.



Ramon Novarro: Happy in directing the Spanish version of "The Singer of Seville."

* * *

Janet Gaynor's favorite dessert is ice box cookies—which she makes herself.

* * *

HAROLD and Mildred Lloyd have adopted a child—a little girl five years old with beautiful yellow curls. Their own daughter, Gloria, is just past six. The new little Miss Lloyd will be Gloria's full and legal sister and will grow up with her as a playmate. It is a lovely thing to do—although no more than Hollywood has come to expect of Harold and Mildred, who are the finest people in the world.

* * *

THE moment Dick Barthelmess' "Dawn Patrol" was released, Howard Hughes, maker of "Hell's Angels," and the "Journey's End" producers claimed that their stuff had been appropriated. They wanted Dick's picture removed from the screen. It went into court after a hectic week or so during which recriminations were flung from the housetops. The judge threw the case out of court, declaring that all three pictures were similar, all right, in that all three were based upon the war and he hadn't heard of anyone getting a copyright on that little serial which ran all over Europe from 1914 to 1918.

* * *



LEON ERROL and Dick Arlen were interviewing two gentlemen of color for a part in Dick's picture. It was a straight part and all the G. of C. had to do was open a door—but they did not say that. Finally Dick and Leon went into a huddle and decided either one of the two gents would do. Said Dick to the large one:

(*Cont'd on page* 98)



Charles Farrell and Director W. K. Howard constituted a welcoming committee at the Fox Studios when Janet Gaynor reported back to work, after her long rest. Miss Gaynor looks glad to be back.

Janet's BACK

Janet Gaynor received a royal welcome when she returned to the Fox Studios the other day. Miss Gaynor quit work some months ago, claiming, it is said, that she wanted to do no more singing and dancing roles. The huff developed into a vacation—but motion picture fans can stop worrying now. Miss Gaynor is back at work and she is going to play opposite Charles Farrell once more. Thus the screen will have its ideal boy-and-girl team back again. NEW MOVIE received hundreds of letters about Miss Gaynor's vacation, pleading for her return opposite the popular Mr. Farrell. Here's the answer to their prayers. Miss Gaynor and Mr. Farrell will be seen together in "The Man Who Came Back."



WILD LIFE in HOLLYWOOD

The Famous Columnist Finds that It Consists of Backgammon and Gossip

By O. O. McIntyre



Photograph by Blank-Stoller, Inc.

O. O. McIntyre

WHEN I first began going to Hollywood annually about ten years ago I had read all about the hellious, and expected, if I didn't watch my step, to wind up in one of those ork-ork bazaars where the boys cut out paper dolls and snatch at their thumbs.

I trembled when anyone sneezed in a Hollywood café for fear the rest of us would begin leaping from cocaine. And I would not have been surprised to see a sign in the elevator of my hotel: "No Opium Smoking in This Lift" or a room card requesting: "Please Mop Up the Blood After Any Murder."

Consequently it is a surprise in looking back to realize that in all these intervening years I have never actually been offered a drink in the cinema capital. Nor have I ever attended a party—and I have attended plenty—where I could not have taken along Aunt Het, who fainted at the first pair of bicycle bloomers in our town.

THIS is no effort to adjust the tin halo on the town that has been dubbed the wickedest in the world. I am perfectly conscious that many talented people have gone the route of booze in Hollywood, but it does just happen that I have not run across it.

It is true that during the past five years of my Hollywood migrations I have had a front seat on the water wagon, but that would not prevent others from indulging their loose evenings and tight dawns at the parties where I was a guest. But they didn't. And I am not a party-queerer. Ask anybody.

The truth is that the boys and girls who fell by the wayside made excellent first-page copy, and we all read about it from one end of the country to the other. My acquaintance with movie folk is as large and varied as my acquaintance in my own trade, and I know more newspaper writers who have dropped out through drink than movie people from that cause. You simply don't read about them.

It seems to me in rambling along in this antiquarian fashion there is more temptation for the successful people of movieland to hit the high spots than any other class of workers the world over. Most of them have been yanked out of the obscurity of the brier patches to the dazzling heights of world popularity.

They have come from the prairie cottage, the store counters and the village street to receive overnight the enthusiastic adoration of the civilized world. That more of them have not wound up in the gutter is to me utterly amazing. Yet out of my wide acquaintance I know of only three who have. And one of them became a drug addict through medical carelessness.

ONE of the first Hollywood parties I attended was at the home of Bebe Daniels, and the evening's chief diversion was the mid-Victorian game of backgammon. Sandwiches and lemonade were served at 10 o'clock and I was back in the Biltmore Hotel in Los Angeles sound asleep at midnight.

You might say that the fun begins after midnight, or so you have heard. Well, I left Tom Mix's home one morning after sun up and the party had begun with an 8 o'clock dinner. There were drinks for those who wanted them.

(*Continued on page* 128)

O. O. McIntyre began as "the" reporter on a small-town daily in the historic French community of Gallipolis on the banks of the Ohio. With the usual gradations of the migratory newspaperman he landed in New York and began syndicating a daily New York column, thus blazing the trail for those who have followed his steps.

He is the pioneer of them all, also the most widely read. His articles appear in some 370 newspapers from coast to coast and it has been computed he has a daily audience of twenty millions. He lives at 290 Park Avenue, drives a Rolls-Royce and spends three months of every year in Hollywood and three months in Paris, where he maintains an apartment. George Ade says of him: "He can write about absolutely nothing and make it utterly fascinating."



Photograph by Herman Zerrenner

Nancy Carroll, who is the wife of Jack Kirkland, scenario writer and playwright, has a little daughter of four. She steadfastly refuses to have her baby photographed. No picture of Miss Carroll and her little daughter has appeared anywhere. She fears that the public might be disillusioned. Would pictures of her baby destroy the romance necessary to stardom and obliterate the sex appeal so vital to the box-office? Across the page Mrs. St. Johns tells you that she believes Miss Carroll is wrong—and she gives very interesting reasons.

No Close-Ups for BABY

Have Movie Idols a Right to a Private Life for Themselves and Their Children?

By

ADELA ROGERS ST. JOHNS



Photograph by Russell Ball

For ten years Gloria Swanson has refused to have her own daughter or her adopted son photographed. Miss Swanson gives a far different reason from Miss Carroll. "I just don't want my baby to be public property," she says. "I don't want her burdened too early with a public life. I don't want her to be conscious of herself at all."

NANCY CARROLL has a child. A little girl around four years old.

That isn't news. But the fact that no photograph of Nancy Carroll and her baby has ever been published, or, according to Miss Carroll, is likely to be, is news.

Norma Shearer, wife of the producer, Irving Thalberg, has made the same decision. There will be no pictures of her little boy.

Miss Carroll's reason for this decision puts the whole thing directly up to the motion-picture audiences of America.

"We public idols," says Miss Carroll, "must foster the illusion our public has about us."

I wonder. In all sincerity, I wonder.

We will not question Miss Carroll's right to call herself a public idol, though I can remember Valentino, in his best days, shying away from the fulsome title. The box-office supports Miss Carroll's own words. In a movie sense, she is perhaps a public idol.

HER contention is that the movie audiences think of her as a very young girl, as a romantic figure. She believes that to see a picture of her with her little daughter would destroy this illusion. The audiences would see her in young love scenes and say, in disgust, "Bunk. She's a married woman with a kid."

Perhaps Miss Carroll has forgotten that, when Rudolph Valentino played dashing lovers, it was known to the whole world that he was deeply and passionately in love with his own wife. Or perhaps she is too young to have known it. Valentino's popularity never seemed to be affected by the prosaic fact that he was a faithful and devoted husband off screen.

I wanted very much to talk to Nancy Carroll about this ultimatum of hers and her reason for it. It seemed to me a very interesting point. But Nancy Carroll is a very positive person. Behind that soft and dimpled countenance is a mind ruled largely by ambition. Her own studio knows well the futility of any argument with Nancy Carroll where her career is concerned.

On the question of her baby, she is adamant. She wouldn't discuss it at any price. For anybody. She simply made the bare statements quoted above and that was that.

But the point remains.

Would it disillusion Miss Carroll's public to see a picture with her baby? Would it interfere with her ability to produce a romantic effect on the screen if her audience had seen her photographed with her beautiful little girl?

I don't think so. My opinion of the American public and of the art of acting is higher than that.

"We public idols must foster the illusion our public has about us."
—NANCY CARROLL

VISUALIZE a picture of Nancy and her child. It would necessarily be beautiful. We are bound to remember that the greatest paintings, paintings which hold a place in the world far beyond that of the Mona Lisa, are pictures of the Madonna and her child. There are, I am sure, many women who would feel the same.

But what price sex appeal?

That question is essentially important to Nancy Carroll, whose rôles usually demand that quality and whose garments often are designed to enhance it.

In a rather careful observation of men and women

Would Baby's Picture Destroy Your Illusions?

through the years, I have never noticed that a woman's sex appeal was lessened by the fact that she had a child. Over and over again we have seen widows with children catch the best beaux.

JOSEPHINE DE BEAUHARNAIS had two children when Napoleon fell in love with her. Cleopatra had a son by Caesar when Mark Antony first met her. Diane de Poitiers, who for seventeen years ruled France through the passionate devotion of King Henry and was the most adored woman of her time, had two daughters before ever His Majesty saw her. Evelina Hanska, the beloved of the great Honore de Balzac, had borne her first husband five children before she met the first novelist of Europe.

Ethel Barrymore, the first lady of the American theater, had three children early in her career and did not lose her hold upon the vast public who still crowd every theater where she plays.



Photograph by Hurrell

Norma Shearer has decided that no pictures are to be made of her newborn son. The new baby is not to be part of the public life of Mrs. Irving Thalberg.

No, I don't think the mere fact of being a mother destroys either romance or its less idealistic side, sex appeal. Investigation into history would seem to prove that as many of the enchanters of man out of past centuries had children as did not have them. Louis the Fourteenth fell in love with and married Madame de Maintenon when she was acting as governess to his children. George Sand had two children before she became the idol of Parisian literary circles and the romantically adored sweetheart of such idealists as Chopin and the poet de Musset. To her—mother of two children—Chopin wrote some of his most romantic music and de Musset some of his most exquisite love sonnets.

Parts such as Nancy Carroll has played of late in "Honey" and "The Fallen Angel" wouldn't, it seems to me, be any the less poignant and moving because the actress who played them was known to be a mother.

THERE again we come to the question of acting. I am coming more and more to believe that experience and feeling deep, stirred, emotional depths are necessary to fine acting. I went the other evening to see Ina Claire in a Los Angeles theater, playing the leading rôle in Don Ogden Stuart's "Rebound." She gave a performance of such beauty, such fire, that she simply flabbergasted the professional audience who had been used to her only as a light and scintillating comedienne. Pathos, power, emotion, were in her work far beyond anything she has ever done before. Her marriage to Jack Gilbert, their great love, the things she has gone through have certainly gained her new respect as an actress.

One regards the woman behind the actress—as a person.

It might be said that having her picture taken with her child or not having it is distinctly Nancy Carroll's own business. So it might be, if Nancy's stated reason didn't put it immediately on the ground of a public matter. It is with the public reaction to her stand that she is concerned. It is my humble opinion that screen stars who depend for their very good living upon public favor have about as much right to private lives as has royalty. They owe their position to popular favor and must in a large measure please their master—as Marie Antoinette found out to her dismay.

GLORIA SWANSON has refused for ten years to be photographed with her daughter or to allow pictures of her or of her adopted son to be published. But Gloria gives an entirely different reason for her refusal.

I remember talking with her about it only a short time after little Gloria II arrived on this planet. She was undecided then as to whether she would give out pictures or not and perfectly willing to talk it over.

But Gloria was too sure of herself, of her great hold on the public and of her own ability as an actress to worry about any misunderstanding on the part of the movie fans.

"I just don't want my baby to be public property," she told me. "I don't want her burdened too early with a public life. I don't want her to be conscious of herself at all. Maybe I am wrong. But I do so want her childhood to be simple and unspoiled. I don't want all the hectic part of my career to touch her in any way."

"I want my daughter's childhood to be simple and unspoiled. I don't want all of the hectic part of my career to touch her in any way."

—GLORIA SWANSON

When later a rumor spread that Gloria wouldn't have her little girl's picture taken because of some physical disability, Gloria winced, and then smiled.

"That's rather cruel," she said. "You've seen Gloria. Even if she is mine, I know she's a perfect child. But no lie can hurt you. I've fought lies all my life. I'm not afraid of them any more."

As a matter of fact, I have never seen any child look as much like a grown person as little Gloria looks like big Gloria. She has the same eyes, mouth, teeth, the same tilted nose. Visualize Gloria at ten and you have her daughter. To see the two of them racing up and down the sands of Malibu, dashing in and out of the ocean, romping on the beach with their hair soaking wet, it is difficult to tell which is the bigger kid.

THE idolatry of both Gloria and her small brother for their mother is beautiful to watch. Gloria Swanson spends every (*Continued on page* 122)



Dolores Ethel Mae Barrymore is the final and official name of little Miss Barrymore, now four months old. On August 27th, Miss Barrymore was christened with appropriate ceremonies at St. Andrew's Church in Pasadena. Lionel Barrymore was godfather of the baby and Ethel Colt, daughter of Ethel Barrymore, was godmother, by proxy. Lionel is apparent in the center of the picture, a mighty proud godfather, indeed. The famous parents look on. Only a few guests and members of the immediate family were present.



Photograph by Strauss Peyton

Born of a Hungarian gypsy and a Polish noblewoman, Appolonia Chalupez—destined to be famous as Pola Negri—was driven from her home by the Czar's cossacks. Her father was exiled to Siberia. Appolonia eventually became a dancer in the Imperial ballet. At twenty-one she was a stage sensation at Warsaw. Then she scored in Max Reinhardt's famous pantomime, "Sumurun," in Berlin. As Du Barry in the German-made film, "Passion," she became the sensation of New York—this, too, in the face of after-war hatreds. She went to Hollywood like a conqueror at the crest of her career. Now she is living at Seraincourt, in a chateau that was once a Sixteenth Century fortress.

POLA SPEAKS

From Her Medieval French Chateau, Miss Negri Reviews Her Film Career and Considers the Future

By HERB HOWE

THE Princess is in the garden.

Albert in his white summer livery holds open the door of the Isotta Fraschini, armored in aluminum, which has shot me at slaughterous speed from my hotel in Paris over tortuous paths through many villages to the iron-bound gates of the Château Rueil de Seraincourt.

"The Princess is in the garden." It is the majordomo speaking now.

As a child I dreamed of the day a Princess would await me in a garden. The dream has been badly weathered by the years. Still, here I am before a sixteenth century château of old rose coloring, its entrance flanked by marble busts under patriarchal oaks whose dreams go back several centuries beyond mine.

"The Princess is in the garden." A maid flutters dove-gray out of the trees.

Voilà! I adjust my cravat and pull down my coat as I saw Chevalier do on entering the Queen's boudoir in "The Love Parade." Triumphantly I stride around the castle into the garden. . . .

If I suspect this is theater and the Princess makes believe, the garden quickly shakes me out of skepticism and spanks me back to childishness.

IT is a garden of enchantment in which only a Princess is plausible. Marie Antoinette's at Versailles is more spacious but the hundred acres of Seraincourt have as much variety, not a little of the grandeur and, in addition, a charm concentrated of intimacy.

I pass a fountain leaping out of fiery red geraniums. Beyond tall black cypresses are marching two by two along a dark lagoon on which swans drift and preen upon their reflection mirrored in the water. The stillness is accentuated by the sound of wings in the leaves and of unseen waters rushing from secret springs. A marble bench by a marble urn tempts me into a shady recess. As I'm about to succumb a servant appears and addresses me in Polish, a language which has always given me some difficulty.



Photograph by Dorothy Wilding, London

Pola Negri as she is today. She still longs for new screen successes. "Yes, I have the vanity to prove I can talk. I shall make one or two pictures—the first this fall." These will be made in English, French, Spanish and Polish, as Miss Negri speaks all of these languages perfectly.

"Ah, you are English," he perceives somehow. "The Princess is there at the top of the hill."

"No hill too high," I murmur valiantly and press on.

At a turn in the lane I see at the top of a little knoll a pavilion of striped awning that shimmers silver and gold in the sunlight. Around it graceful arches of baby roses are circling gayly. There is no one inside the pavilion but the chairs are long and comfortable with apricot cushions sprayed over with violets. I accept the beguilement and settle down to a cigarette. Below me, through the rose-friezed arches, I see a tennis court and to the left of it a dancing floor spread like a sheet of satin under acacia trees. Then a garden of flowers centered by a little satyr and to my right a forest.

> "At twenty-one I was famous in Europe on the stage. Then came the cinema. I came up too quickly. I burned myself out." POLA NEGRI

MUSING over scene and cigarette I speculate on the Princess Pola. Pola Negri—even the name is fictional. I recall what Ernst Lubitsch said of the dramatically tempestuous lady with whom he shot

POLA NEGRI BECOMES FARMER AND PHILOSOPHER

to cinema glory in Germany several years ago.

"Pola is a greater character than any in fiction. She act, she act so much she don't know who she is herself. She is *fiction.*"

Pola once told me her story. How much of it is fiction neither she nor I will ever know.

Born of a Hungarian gypsy and a Polish noblewoman, Appolonia Chalupez when a child was driven from her home by the Czar's cossacks. Her father was exiled to Siberia. Her mother, penniless, went to live in St. Petersburg as she went to live with a sister in Warsaw. Appolonia made her living as a dancer in the Imperial ballet. At twenty-one she was, according to her own statement, a "sensation" on the stage in Warsaw. Then on the stage of Berlin in "Sumurun", under the direction of Max Reinhardt. Before America heard of her she was the most celebrated film star in Europe. During the war she was the only woman in Berlin who wore an ermine cloak. Pola is ever daring. She had taken the name Pola Negri: Pola a contraction of Appolonia and Negri the name of the Italian poetess she knew and had always admired.

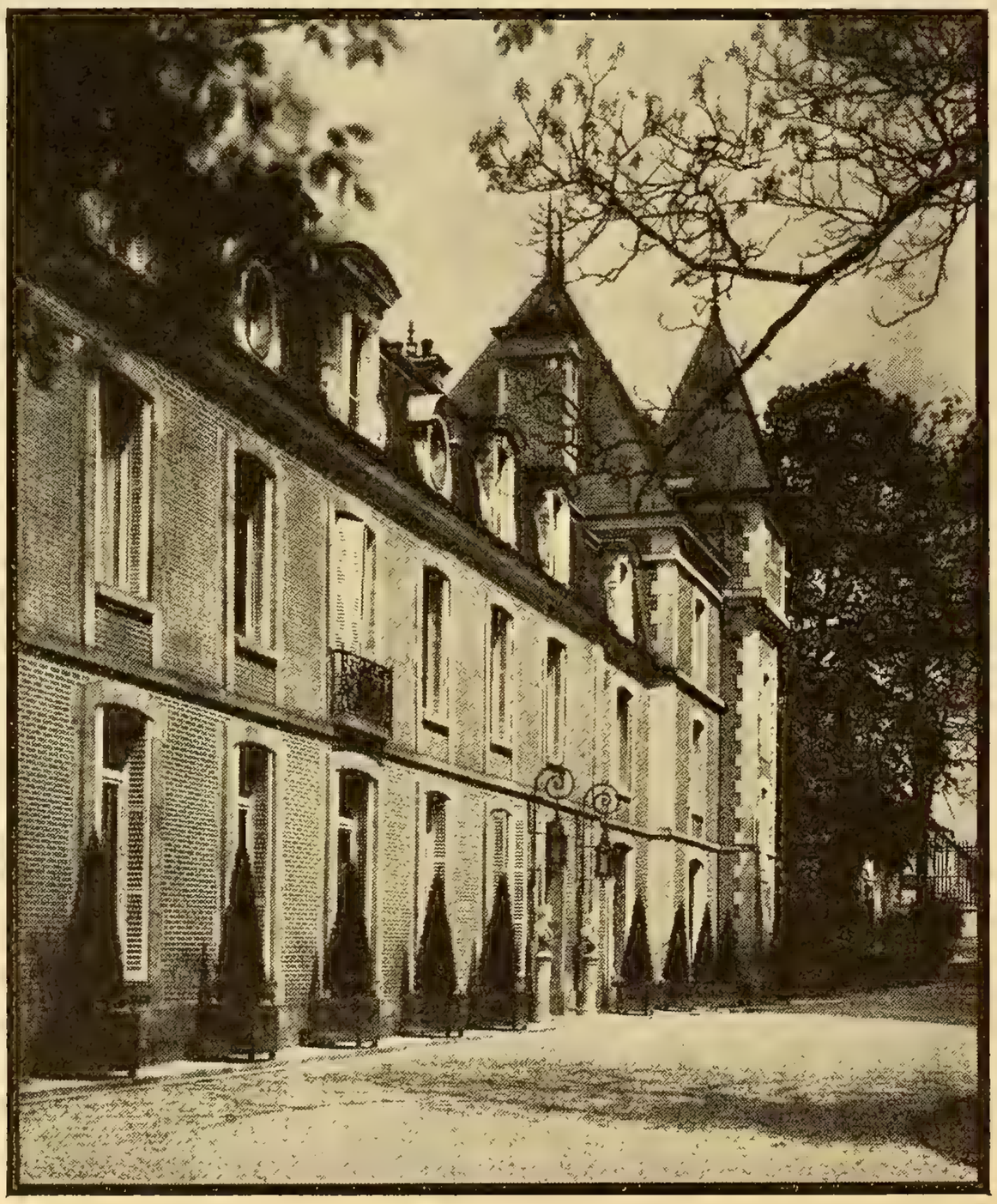
As Du Barry in "Passion" she actually did create a sensation in New York. It was the first German picture after the war. Patriots condemned it in advance. Americans —the old ones, I mean, in America — were still belching hatred at the Germans to the astonishment of us who had been at war.

With surging, dynamic, ruthless force, the strange Polish actress swept over the ramparts of prejudice. She commanded an attendance at the Capitol theater in New York that set a new record. It was a *coup d'état* for German pictures.



Photograph by Dorothy Wilding, London

Another new camera study of Pola Negri. Pola says that she does not regret her Hollywood experiences. "To regret experience would be to regret life," she says. "I had good times in Hollywood. I made some good pictures there of which I am proud. But Hollywood lives and thinks and talks pictures. The cinema is a great art but it is not the whole of life." Below, Seraincourt, Pola's home, a chateau of 42 rooms. The busts of two Roman emperors grace the entrance.



IN the meantime she had impulsively become the Countess Dombski. None of her Berlin friends ever saw the Polish nobleman she married. Pola herself only saw him ten days before marrying him and only about ten days more before divorcing him.

Her American victory brought her triumphantly to Hollywood. She entered it in the manner becoming a conqueror. I knew it would be a death struggle. Pola is an incorrigibly dominating person. Her five years of turbulence in the studio were marked by several fine pictures and many bad ones. Pola, who achieved her own likeness as "Carmen," certainly did not harmonize. The experts decided that what she needed was a big shot of "sympathy." It was like sugaring old wine.

Pola fought—"made a hell," as she says—but war is futile as we all know, especially in Hollywood. She was met by the baffling admission: "We try to do right but everything we do is wrong."

Thus Carmen met her Hollywood fate.

Her life in Hollywood was as eruptive as it had been in Europe. A long series of passional explosions, commencing with Charlie Chaplin as the romantic hero, kept the name of Negri popping in the headlines. The series culminated in her marriage to Prince Serge Mdivani, a youth driven from home by the Russian revolution. When Pola flung out of Hollywood, Serge and the title of Princess were among her possessions.

The Princess is in the garden, I muse. How will she choose to make her appearance? She knows I have the humor to enjoy her dramatic gestures which drive the more Plymouth Americans into ferocious indignation. We

(*Continued on page* 125)



Presenting Mr. and Mrs. Cedric Gibbons. Mrs. Gibbons, of course, is known to you as Dolores Del Rio. Mr. Gibbons and Miss Del Rio were married in the famous Santa Barbara Mission in the midst af the annual Fiesta. Their wedding in the old Spanish town, glowing with the blooms of the flowering eucalyptus trees and purple acacias, had the flavor of old-time romance. They spent their honeymoon at Santa Barbara, watching the Fiesta, and in Monterey. A detailed description of the wedding of Mr. and Mrs. Gibbons appears on page 100.



Armies of scenario writers labor in the studio heartbreak houses of Hollywood.

How to SELL a STORY

Want to be a Scenario Writer? Read Scarface McEvoy's Advice—and Burn Your Movie Yarn Right Now

YOU have a story to sell to the movies. Don't dissemble. You have, too! Else why should you you want to read this? (Oh, you *don't* want to? Why *are* you reading it then? You *aren't* reading it? Well, go outside and play, but keep away from that little Rudy Vallee boy next door. I don't want to hear any more crooning around here.)

But supposing you had a story to sell, you would want to go about selling it scientifically. For a sale is a complete transaction which can be analyzed, parsed, and divided into vitamins A, B and C — otherwise known as the approach to the subject, the drive or creation of desire, and the putt or closing.

FIRST, take the approach. Ask yourself first, who wants to buy your story? The answer is nobody. Who wants to buy any story for the movies? Same answer.

Now, let's look at the movie story market. Is it a bull market, or a bear market? It is a bull market. All bull, nothing but bull. And roughly divided into the East Coast Market and the West Coast Market. How does it operate? Well, I'll tell you, but don't let on where you heard it, or my name will be Denis. (Come to think of it, that's a nice name—Denis. Suppose you call me Denis from now on.)

Where was I? Oh, yes, the East Coast Market and the West Coast Market. Well, the East Coast Market takes your story and sends it to the West Coast Market for consideration, while the West Coast takes your story and sends it to the East Coast for consideration. Now, where are you? Exactly! That's just where they want you.

While you are waiting for the West Coast to consider your East Coast story, and the East Coast to consider your West Coast story, you could starve, and quite frequently you do. And that's the whole idea. If you starve, they won't hear from you any more, thus cutting down the total number of stories under consideration, reducing the blood pressure, and generally toning up the entire system.

WE have now disposed of the question of markets. There still remain a few more approaches to consider. You can mail your story, first, second, third or fourth class, special delivery or registered. It won't matter, because nobody cares, anyway. You can also send it by airplane, carrier pigeon, dog team or blimp. Some of our best stories have been sent by blimp. Some writers try to deliver stories in person, but after they have been kicked down endless flights of marble stairs, they lose their enthusiasm for this method of approach.

The very best way to deliver a manuscript is to



The pitiful problem of a movie writer trying to concentrate in a Hollywood studio.

to the MOVIES

BY J. P. McEVOY

DRAWING BY H. TEMPEST GRAVES

sign it with the name of a producer's youngest child, slip it under the door and run like the devil. It will appear months later as a super-technicolor, sound epic, and will be called "Her Sacrifice," because every producer's youngest child is always writing a picture called "Her Sacrifice."

Movies are made from all kinds of material—and I don't mean that to sound like a dirty crack. Some of them are stewed from short stories. Some are brewed from novels. Some are hi-jacked from plays, but most of them are original scripts, distilled from the heart-blood of young writers, who really ought to be out in the open air, getting a sparkle in those dull eyes, and roses in those wan cheeks.

There are huge kennels of these writers in Hollywood, where overseers walk up and down all day, slashing right and left with cruel black-snake whips, saying come on there, with that comedy for Jackie Oakie and, you over there, in the corner—where is that red-blooded drama for George Bancroft? And as for you, you craven (no relation to Frank) where is that wistful little fantasy for Janet Gaynor? Take that and that, and a couple of those.

There's one sure way to sell a scenario. Read J. P. McEvoy's hilarious explanation here.

IF you are working in one of these shambles, known affectionately among the boys as Heartbreak House, you needn't worry about selling your story to the movies. They have bought it already. And you, too, and all your hopes and despairs, and heartaches, and headaches, and bellyaches. But if you are outside looking in, first I want to congratulate you, and second, I want to wish you many happy returns of the day, and third, I would like to sit down with you and talk things over, and give you a little vague, general and totally inadequate advice.

If you have a short story to sell to the movies, you will have many conferences, and luncheons, and your system will be full of clam-juice cocktails, and your head full of dreams of bigger and better movies and, after a number of conferences and luncheons, they will turn your story down. This will encourage you to write a novel, which they will buy because they like the title, and which they will make into a picture, leaving everything out of the novel but the title, which will remain until the preview, when they will get a note from the Hays office, saying Mr. Hays is in Europe now, but his secretary's girl friend just called up from Brooklyn and said her boy friend felt the title ought to be changed.

So, after a great deal of excitement and many, many conferences the title is changed, and your novel appears on Broadway as "Her Sacrifice." So you see, you should have taken my advice in the very beginning and slipped it under the door and saved yourself all this trouble.

Of course, there are a few (*Continued on page* 107)



Gone are the bizarre creations of Lon Chaney's make-up box—the macabre and startling shadows of "The Hunchback of Notre Dame," "The Penalty," "The Miracle Man," "The Unholy Three," "He Who Gets Slapped" and scores of other unforgetable films. It will be a long time before the screen will see the like of Lon Chaney as an imaginative character actor. For Chaney was the film's greatest master of make-up.

The FACE of a Thousand Memories

Lon Chaney Was Hollywood's Least Known Star and the Possessor of Its Strangest Past

By DICK HYLAND



Lon Chaney lived a life apart from the whirl of Hollywood. In the film colony he was often referred to as the man nobody knew. He did not go out at all socially. He had no other interest save his work—and he used to spend months studying his roles and their proper make-up.

THE thousand faces that fascinated great audiences for years are stilled into one mask of peace. The long road of suffering has been traveled to the bitter end and the screen has lost an irreplaceable idol.

A poet has said that each man kills the thing he loves. It was the thing he loved that killed Lon Chaney. He died a victim of his art as surely as a doctor who dies fighting an epidemic. The work which was his life and his love and to which he sacrificed everything else took a last toll. His death was the final reckoning for years of overwork.

In his work Chaney put upon his human body more than it could stand and in the end nature rebelled.

The doctors will give you some long medical title to account for his untimely end. For months they fought to repair the damage. Operations, blood transfusion, everything known to science was resorted to.

But it was too late.

For years, beneath the make-up, Chaney has carried on his face the deep lines of suffering. He was less known in Hollywood than any other star and in person little known to the millions of fans who crowded to see his pictures.

If you met him on the lot, a hurrying, mysterious figure, you were startled by the pallor and the haggardness of his countenance. It was the same kind of a look that you sometimes see on athletes who have taken too much punishment. Pain had etched its story there for all to read.

Time and again he was told that he must not go on doing those rôles which demanded physical punishment beyond the ability of man to bear. Over and over he was warned. But I am sure Chaney would rather be dead than be alive and not able to work. His joy was in his title as the supreme make-up artist of all times. Every new characterization was a thrill to him. He thought, ate, slept, and breathed work.

The death sentence which was carried out so swiftly on a quiet Sunday afternoon as he lay in St. Vincent's Hospital, Los Angeles, his devoted wife attending him, did not come from his talkie version of "The Unholy Three." The throat affliction which was the immediate cause of his passing developed before that. But his breakdown followed immediately after he had completed this most difficult task of his whole career. He had to use ventriloquism for the microphone, and it was that which fatally irritated his ailing throat.

But the real beginning of the end came years ago when Chaney was doing "The Hunchback of Notre Dame" and "The Phantom of the Opera" and "The Penalty." And the picture with Joan Crawford, in which he played the unknown—an armless and legless man.

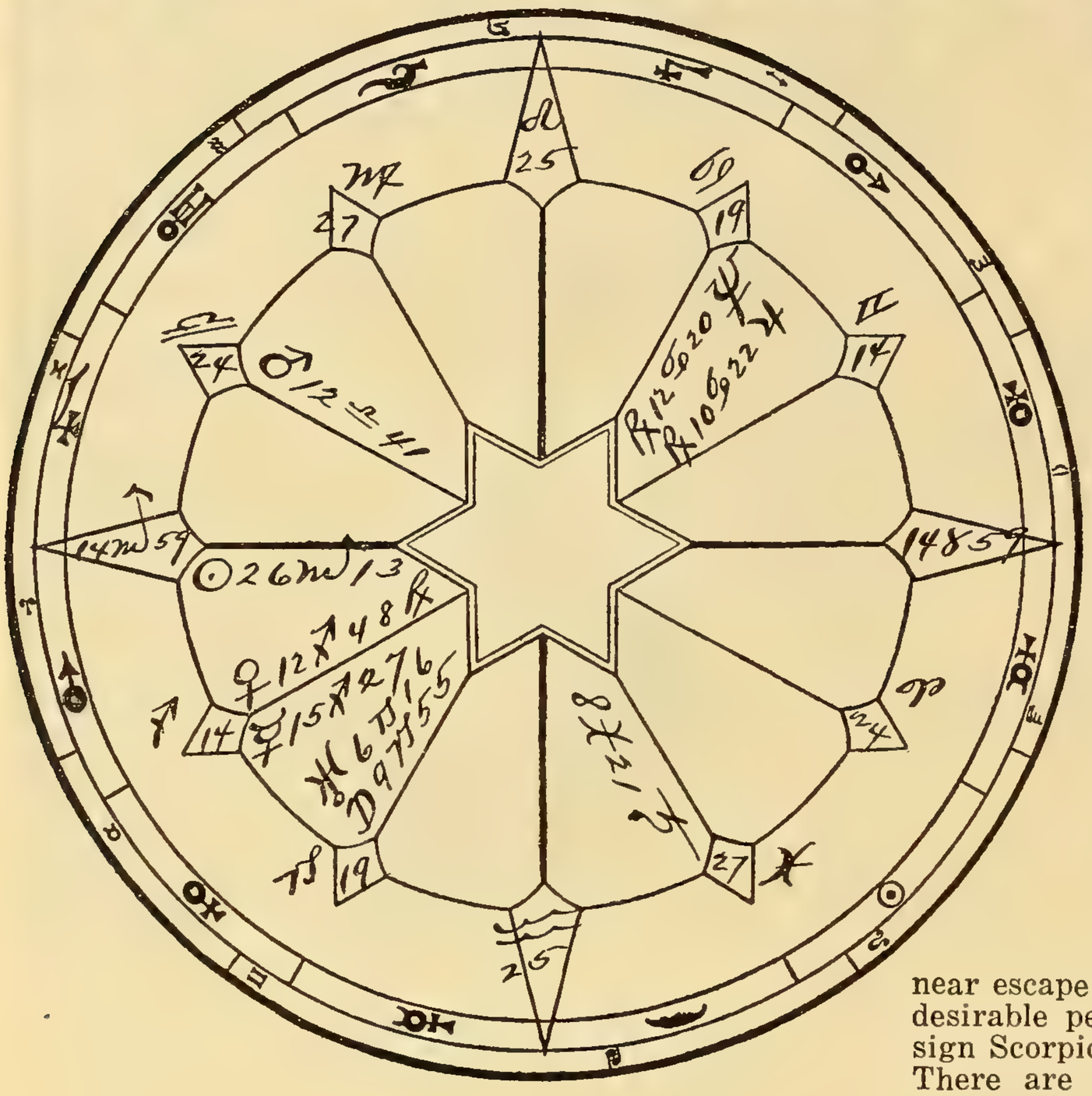
DAY after day on "The Hunchback" he was carried off the set on a stretcher because his cramped legs and back wouldn't allow him to walk. He would work for an hour and then the pain from the straps that bound him would grow so great that the sweat would begin to pour down his face and ruin his make-up. Toward the end he could only work for twenty minutes at a time.

While he was playing the legless beggar in "The Penalty," the part that really started him on his great career and definitely settled his ambition to do that type of rôle, he used to faint on the set from the strain. Both forelegs were bound straight back and strapped against his thighs. In that position he had to go through difficult dramatic scenes. Try it yourself and you will see what real torture he endured.

No one else in the motion picture industry, from the time the first camera ground, ever experienced such physical suffering. But he didn't seem to care. Sometimes directors and producers would argue with him. It seemed madness for him to go on with those things. It had no effect. Only in the last three years he actually has been unable to do them.

Nothing else could have stopped him. (*Cont'd on p.* 90)

EVANGELINE ADAMS



The horoscope of Nancy Carroll, who was born in New York City on November 19, 1906, at 6 a.m. under what Miss Adams terms the most favorable vibrations; vibrations which almost invariably confer beauty or symmetry or personal charm—and sometimes all three, as in the case of Miss Carroll.

WHENEVER a beautiful, cuddly little girl like Nancy Carroll comes to my studio to have her horoscope read, I find myself trembling lest I find in her chart some planetary condition which belies the impression she has made upon me. And if the little girl happens to be a movie actress, I tremble all the harder. For they are clever, these motion picture actresses: they fool even an astrologer—*until she begins to read their stars.*

I had a case like that, well within the memory of older fans, of a young girl who was confidently expected to become Mary Pickford's successor. Poor Mary! And her poor successors! They haven't found one yet. But that does not alter the fact that this young girl was, like Miss Carroll, very beautiful; and, again like her, very talented and promising. But she had a terrible horoscope! The Moon in her chart was afflicted—a condition which indicated trouble with her mother—and the quarrels between mother and daughter have since become public property in the newspapers and the courts. Venus was afflicted—indicating danger from gossip or scandal. Jupiter was afflicted—indicating loss of fortune—and the youthful star's contract, involving hundreds of thousands of dollars, has never been renewed.

I DON'T like to read horoscopes like that. They depress me and make me less fit to help those who have more of a chance with fate. But, fortunately for me, *and more fortunately for her,* I find nothing in Nancy Carroll's horoscope which indicates that she is anything other than what millions of fans believe her to be: an utterly charming, appealing young person, who is, although such a thing seems hardly possible, quite as good as she looks. And, astrologically speaking, there is every good reason why this is so; because she was born under vibrations which almost invariably confer beauty or symmetry or personal charm—sometimes one, sometimes, as in the case of this lucky girl, all three. It is also written in the astrology books which come down to us from the Chaldeans and the Babylonians that people born under these vibrations, if they make use of their opportunities, always acquire a keen appreciation of the arts and frequently become proficient in them. Hence, Nancy Carroll, charming young woman; and Nancy Carroll, gifted young actress!

But you, Nancy, probably know these things. You certainly know that you are beautiful and symmetrical and charming. Your looking glass would tell you that if your fan mail didn't. And you know, by the popularity of your pictures and the size of your salary check, that you are an unusually gifted young artist. *What you probably don't know* is that you had near escape from being a very different and much less desirable person. You were born under the powerful sign Scorpio, symbolized by the scorpion and the eagle. There are as great differences between the highest and lowest types born under this sign as between the soaring eagle and the stinging scorpion. You, Nancy, are very fortunate in being an eagle.

The Sun, which is rising in your horoscope, indicates a loftiness of ideas and a self-respecting pride, which, if properly controlled, will keep your activities on a high plane. You cannot tolerate anything petty or mean; your actions are prompted by the highest motives; but you should guard against becoming too dictatorial or taking offense too easily. This force, uncontrolled, might lead to an exhibitionist complex; controlled, it will attract good fortune, raise you far above the station in which you were born, and make you a constructive force in the world.

SATURN, the great disciplinarian, was in the sign Pisces when you were born. Pisces rules the feet, so look out especially for those important parts of your equipment. I don't say you have cold feet—no one would dare to say that of so lovely a creature—but a good many Saturn-in-Pisces people have; and I do say that you should be very careful about getting your feet wet: they are not your strongest point. This position of Saturn gives executive ability along artistic lines, which should help you in your work; but, socially, it has a disorganizing effect, leading to many love affairs of the not-too-lasting kind. You will have much to give to all sorts of people, but will profit yourself through very few. You should not take too much advice from friends, and you should never lend them money with any hope of getting it back.

The aggressive, courageous, but sometimes quarrelsome planet Mars was dominant in the heavens when you were born: a fact which gives you a contradictory side to your nature which does not harmonize with its natural sweetness. Sudden bursts of anger in which you may indulge at times will be due to these conflicting vibrations; but, unfortunately, this fact will not be known to others. Be careful of these Mars vibrations.

READS THE STARS

The Famous Astrologer Tells About the Magnetic November Sign of Scorpio—and Talks about Nancy Carroll and Other Favorites Born This Month



The year 1930, says Evangeline Adams, will not be one of Nancy Carroll's best years. Miss Adams believes that Miss Carroll is capable of doing a much more difficult kind of work before the camera than she has ever attempted. She will make a beginning on that work in 1931, predicts Miss Adams, the astrologer.

Cultivate self-mastery. Strive to be a booster and an optimist, not a knocker and a pessimist. Avoid being too finicky. I give you this advice for your physical welfare quite as much as for your social or professional good. Anger generates a psychic poison which disorganizes the whole nervous system; and you are so sensitively organized that you are more in danger of suffering from poisons and drugs than the ordinary mortal. The position of Neptune in your chart indicates that you may have an unreasoning fear of death, but that, as a matter of fact, you should look forward to this ultimate transition with the calmest possible feelings. It may amuse you to know that many undertakers, who certainly have reason as a class to look upon death with equanimity, have Neptune similarly placed!

VENUS is in the magnetic sign Sagittarius in your astrological chart. Venus rules pleasures and Sagittarius rules outdoor sports, especially those connected with horses and dogs. You should devote part of your time to these recreations. Venus in Sagittarius does not make people over-physical in their affections. In fact, Sagittarius is sometimes called the Bachelor Sign. You may, therefore, be even more capricious than so pretty a girl has a right to be in placing your affections, although your devotion, once secured, should be constant and enduring. You have a contrary vein in your nature, however, which may cause you to be indifferent toward those who seek your love and to crave the affections of those who are indifferent to you or out of your sphere.

Members of your own sex may play an important part in your destiny; and unless you exercise great discretion, they may interfere with your friendships with men or with your happiness in marriage. The husbands of your women friends may resent your influence over their wives. As for your relations with your mother, you might either develop a mother complex or bitterly resent any attempts on her part to influence you. You should be very popular, as indeed you are, with the feminine members of your audiences.

If you were born under the powerful sign of Scorpio, between October 22 and November 21, you have—

Tremendous force, great driving power and ability to do things.

You live within yourself.

You are shrewd and penetrating, you are moody and easily aroused to anger.

Your chief danger is inability to adjust yourself to surroundings.

You are not only intuitive but also prophetic. When the telephone rings, you often know who is calling; and before receiving a letter you will frequently think of the writer. Your impulsiveness may make you too outspoken — you should look out for this, because your Mercury as well as your Venus is in the direct, arrow-like sign Sagittarius — and your fine sense of humor may lead you to offend people by making fun of them.

One side of your nature is generous and impulsive, while the other is critical and inclined to fault-finding. My advice to you is to avoid being

ADVICE from the world's most famous ASTROLOGER

too shrewd or too cautious about your financial and professional affairs. You may be sure that fate will look out for you best when you obey your most generous impulses. Sleep on all important decisions, but in the end do as you yourself think best.

Jupiter, which is rightly called the Greater Fortune, was in aspect to several planets when you were born, indicating that you would handle large sums of money and deal generally in big figures —which you certainly have done! — but also indicating that you would have many ups and downs in your financial affairs. Don't worry. Even when affairs are at their worst, you should not lose faith. You will find an eleventh-hour friend. People with horoscopes like yours always do!

THE year 1930, in spite of your many successful pictures, is not one of your best years. I should be surprised if your dealings, especially with women, had done you any good this year. Last Spring and this Fall, you may have felt especially out of harmony with yourself and with the world. I don't see how it could have been otherwise with two malefic planets in discordant aspect. You may also have suffered from treachery or jealousy. In fact, it might be well during the remaining months of the year to be a little skeptical of propositions made to you, to make sure that selfishness or ulterior motives do not prompt them. Saturn is unfriendly right now to your Jupiter, which cuts you off from achieving your greatest fortune. I wouldn't get involved with the law at such a time. And things may not seem to be much better in early 1931: you may make large sums of money and have great difficulty in hanging on to them. If so, you can blame the erratic planet Uranus. But Jupiter will be strongly with you during the first four months of 1931; and with his powerful help you should throw off many of the threatening influences of Saturn and Uranus.

The latter planet will itself compensate you for its annoyances by stimulating the harmonious, pleasure-giving Venus, which will not only make you more attractive socially and romantically, but will increase your magnetism and aid you in your profession. To the artist side of you, it will mean more inspiration and a wider scope for your talents. Uranus will also be friendly to Mercury, which rules the mind, which should create a favorable opportunity for making contracts or dealing with large corporations. (You are not, however, the kind of person who should make long contracts.) Should an opportunity for making a change lead up to you naturally, however, during the first four months of 1931, I should advise considering it very carefully, particularly if you are dissatisfied or feel that you are at a standstill. Personally and as an astrologer, I feel that you are capable of doing a much more difficult kind of work before the camera than you have ever attempted. You should make a beginning on that work in 1931.

I could go on giving you these planetary indications month by month and year by year for the rest of your life. But I am not sure that you would have the patience to read them. And even some of your most devoted fans might get tired of hearing about the heavenly pranks of Venus (*Continued on page* 119)



JACK OAKIE:

A Scorpio young man who will have "more prosperity than falls to the lot of the average fellow."

ONE of the most comforting of astrology's teachings is that the same Sun which shines on great stars like Miss Carroll shines also on YOU. In fact, if you were born between the 22nd of October and the 21st of November, you, too, are a Scorpio child, and you may well claim that not only the same Sun shines on you, but that it shines on you in much the same way. If you are a true son or daughter of Scorpio, you have tremendous force, great driving power, and ability to do things. You have a strong sense of discrimination, keep your own counsel, and are inclined to live very much within yourself. This is all very well provided it does not cause you to be misunderstood and distrusted. You are shrewd and penetrating. Nothing escapes you. But you are moody and easily roused to anger. You are inclined to be critical of others but bitterly resent criticism of yourself. Learn to control your temper. And if you must fight, fight fairly.

You were born in one of the most magnetic signs of the Zodiac. You have tremendous powers; and you owe it to yourself and to the world to learn how to use them. Your chief danger is that you will not adjust yourself to your surroundings and learn to appreciate and appraise your associates. If you don't allow your moods to make a slave of you or your temper to get the better of you, you should make a success of almost anything you seriously undertake. You don't need to worry if things go temporarily against you. With your ability, you should be able to recoup any loss and to turn any defeat into victory. Don't forget that you are born under one of the most powerful signs in the Zodiac, and that you are under obligation to use its powers for the common good.

Not only great motion picture stars are born under your sign but many great men and women in all lines: Theodore Roosevelt, Robert Louis Stevenson, Sarah Bernhardt, Owen D. Young, George Eliot, Hetty Green, Maude Adams, John Philip Sousa, Henry Van Dyke and Billy Sunday.

It is easy to see by the variety of interests and professions represented in this list that the Scorpio person who properly controls his great powers may succeed in almost anything. It is a fact, however, that the lines in which they are most likely to succeed are music, chemistry, mechanics, railroads, surgery, nursing, criticism, and—if they are men—in military and naval affairs. Scorpio people are usually endowed with robust constitutions which protect them from illness, and with great powers of recuperation; but if ill health does threaten, it is well for them to watch especially any unfavorable symptoms affecting the groin, the bladder, or the organs of generation.

Life partners of Scorpio people should be chosen—according to Solar biology, which is a sort of poor relation of Astrology—from people born under Pisces or Cancer. But in this, as in all other matters affecting the destiny, I cannot draw an absolutely accurate horoscope unless I know the year, month, day and preferably the hour and place in which you were born.

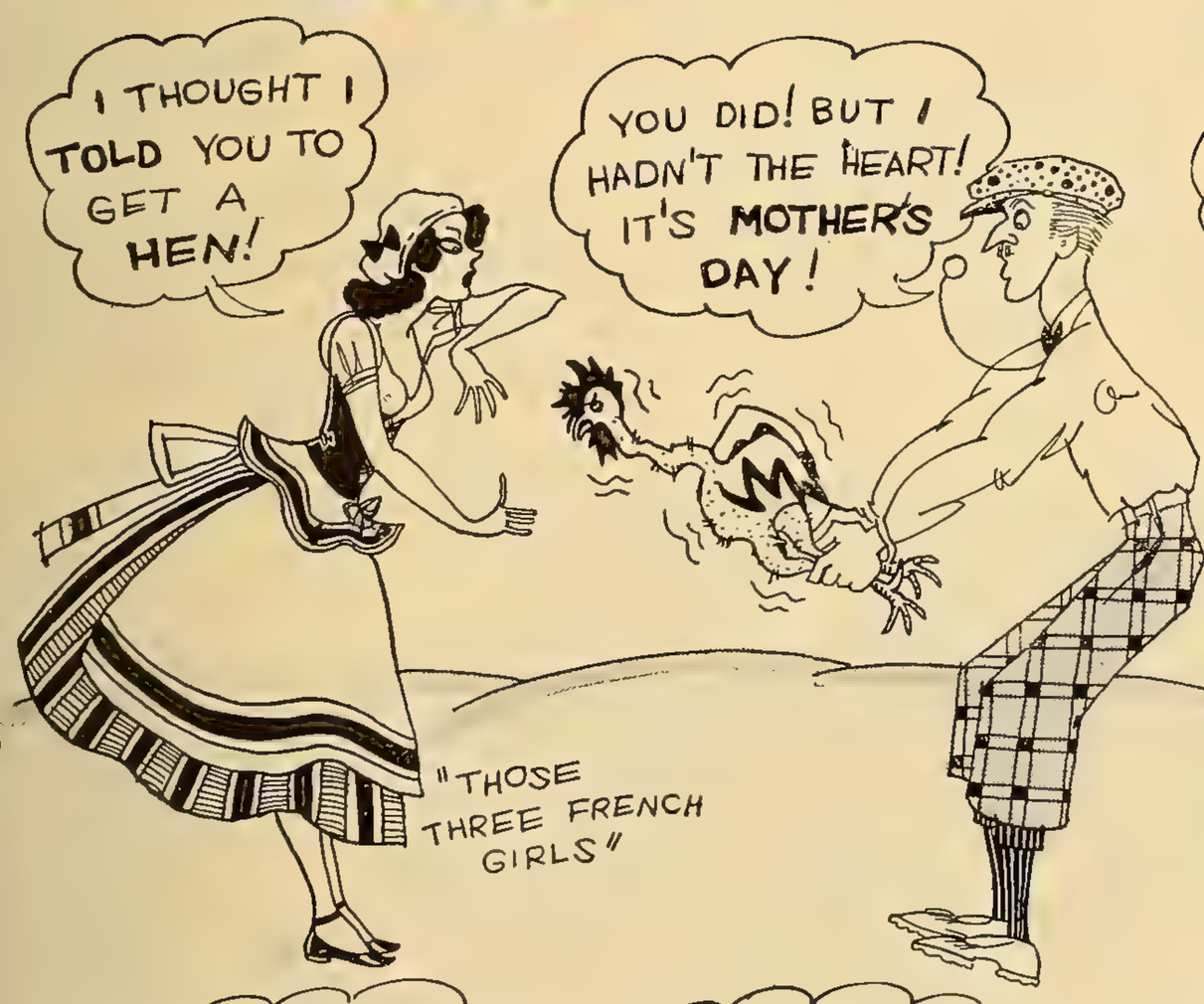
Faithfully yours,

Evangeline Adams

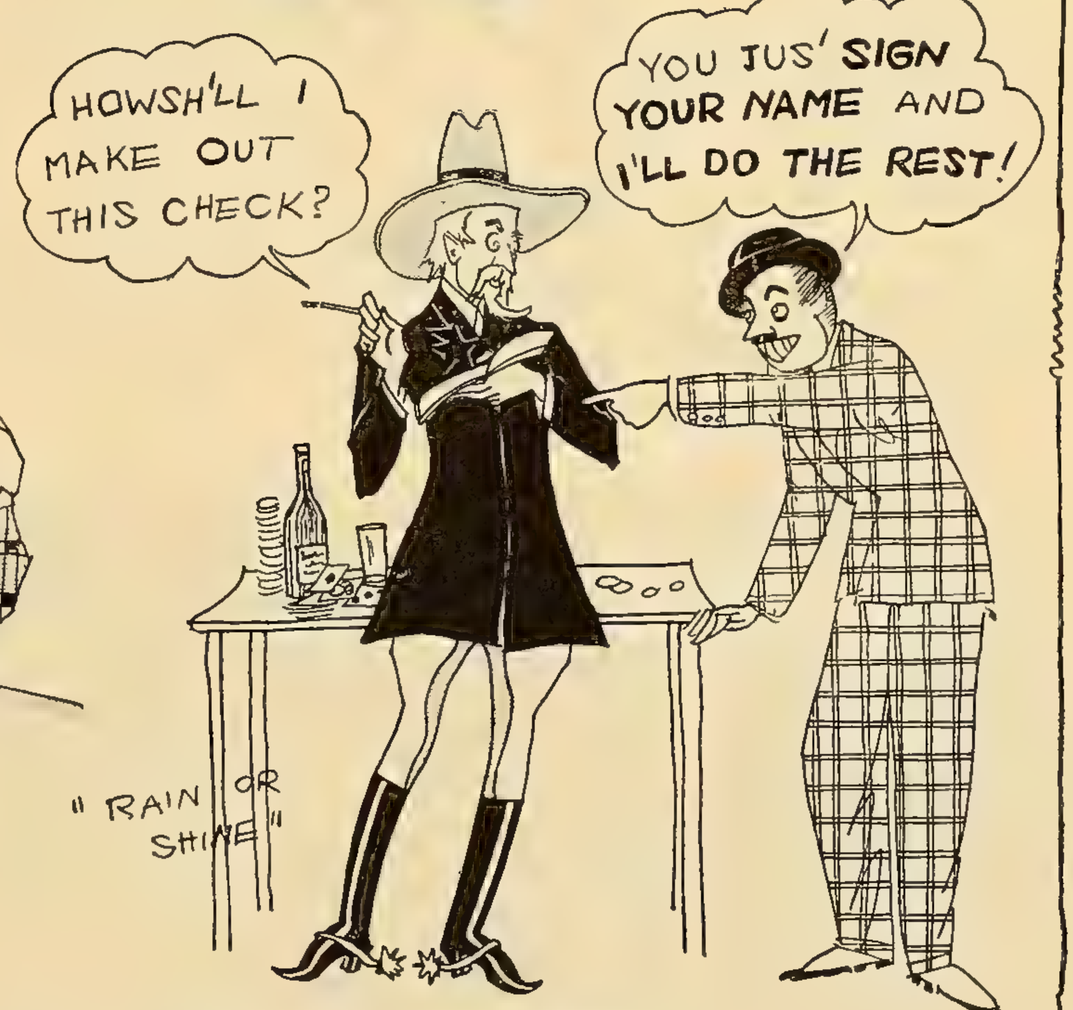
LAUGHS of the FILMS



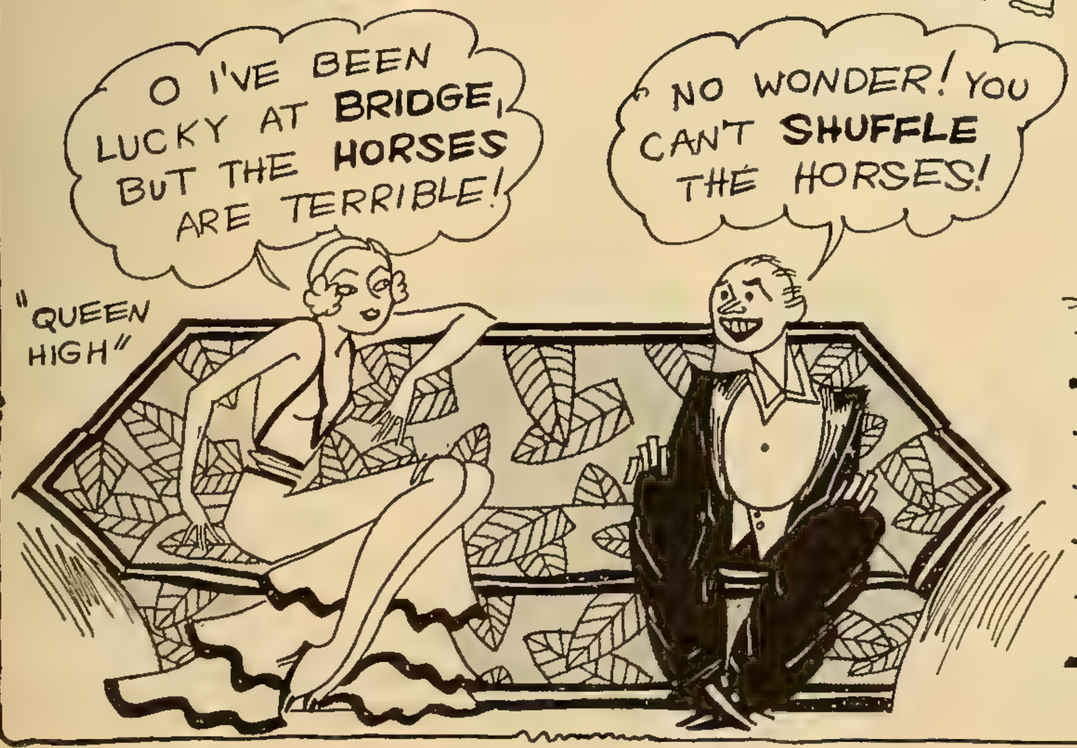
GROUCHO MARX IN "ANIMAL CRACKERS"



"THOSE THREE FRENCH GIRLS"



"RAIN OR SHINE"



"QUEEN HIGH"



"THE SAP FROM SYRACUSE"



VISITS to the GREAT STUDIOS

A Tour of the Fox Plant, Created by the Able Winfield Sheehan

Winfield Sheehan, vice president and general manager of Fox Films, at his desk in Movietone City. The shrewd and able Mr. Sheehan is the man who made Fox Films what they are today and who turned a dream into a great production program.

YOU have heard about the house that Jack built. Even about the mansion belonging to Harold Lloyd that laughs built.

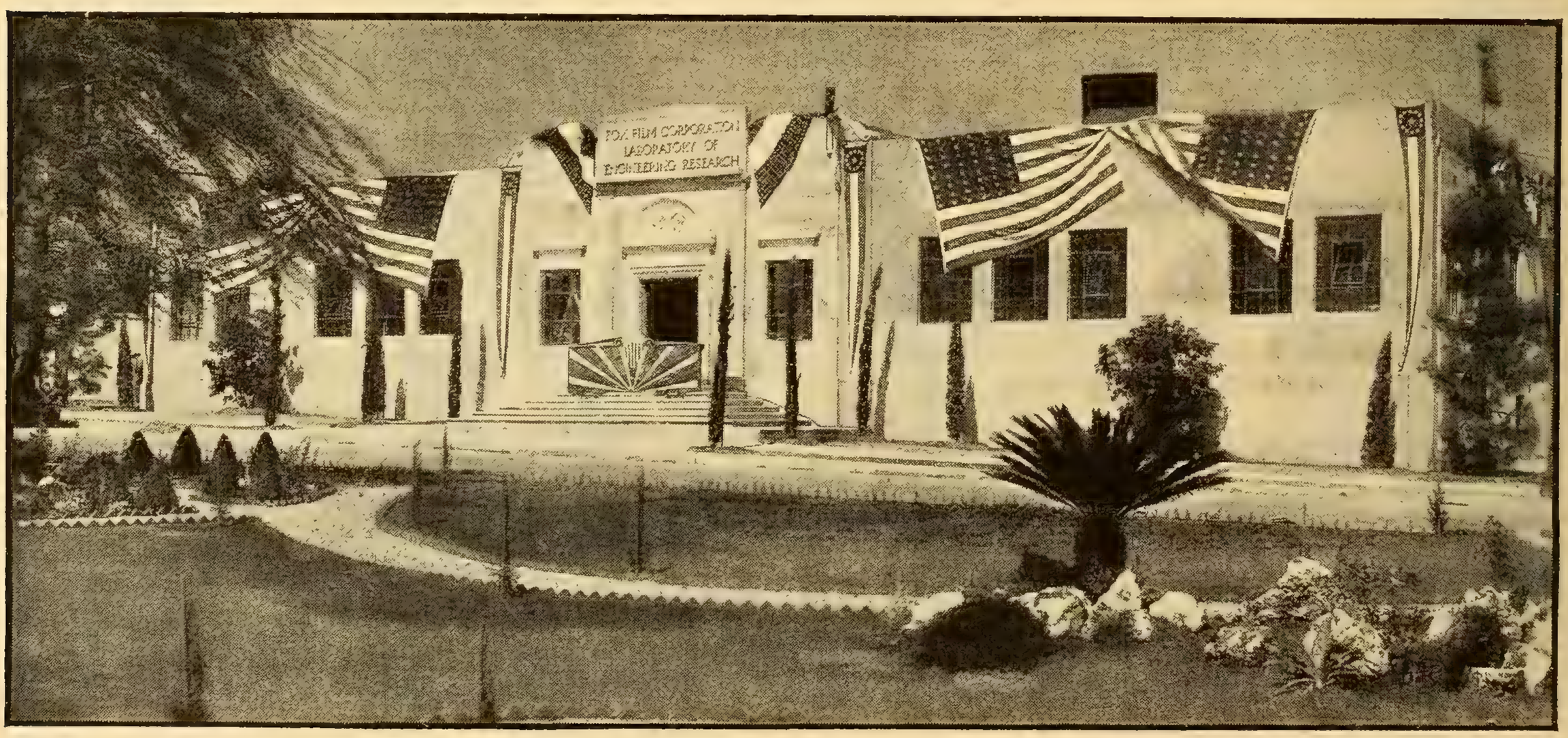
Well, now we come to the studio that the kiddies built—the Fox Studio.

Fifteen years ago William Fox came to Hollywood to make motion pictures. He erected a place out Edendale Road, across the street from Mack Sennett's famous studio. It was little more than a large barn, a still larger outdoor wooden platform—both with a high fence around them. The studio boasted of no such thing as artificial lighting. When the sun went behind a cloud all production stopped until it came out again. Remember that beginning when you look at Movietone City at Fox Hills.

WILLIAM FARNUM was the big shot in pictures in those days and received the munificent salary of $200 a week. Today there are thousands of men and women in the motion-picture industry getting far more salary than that.

Theda Bara, the first and perhaps greatest of the screen vampires, made a picture for William Fox in New York. It was called "A Fool There Was" and became the box-office sensation of the day. It made sufficient money to enable William Fox to bring Theda to California and look around for a bigger and better

Below, the beautiful new building at Movietone City devoted to engineering research. Experiments in every line of photography and sound recording are conducted here. The experiments developed in this house may revolutionize the whole industry at any time.



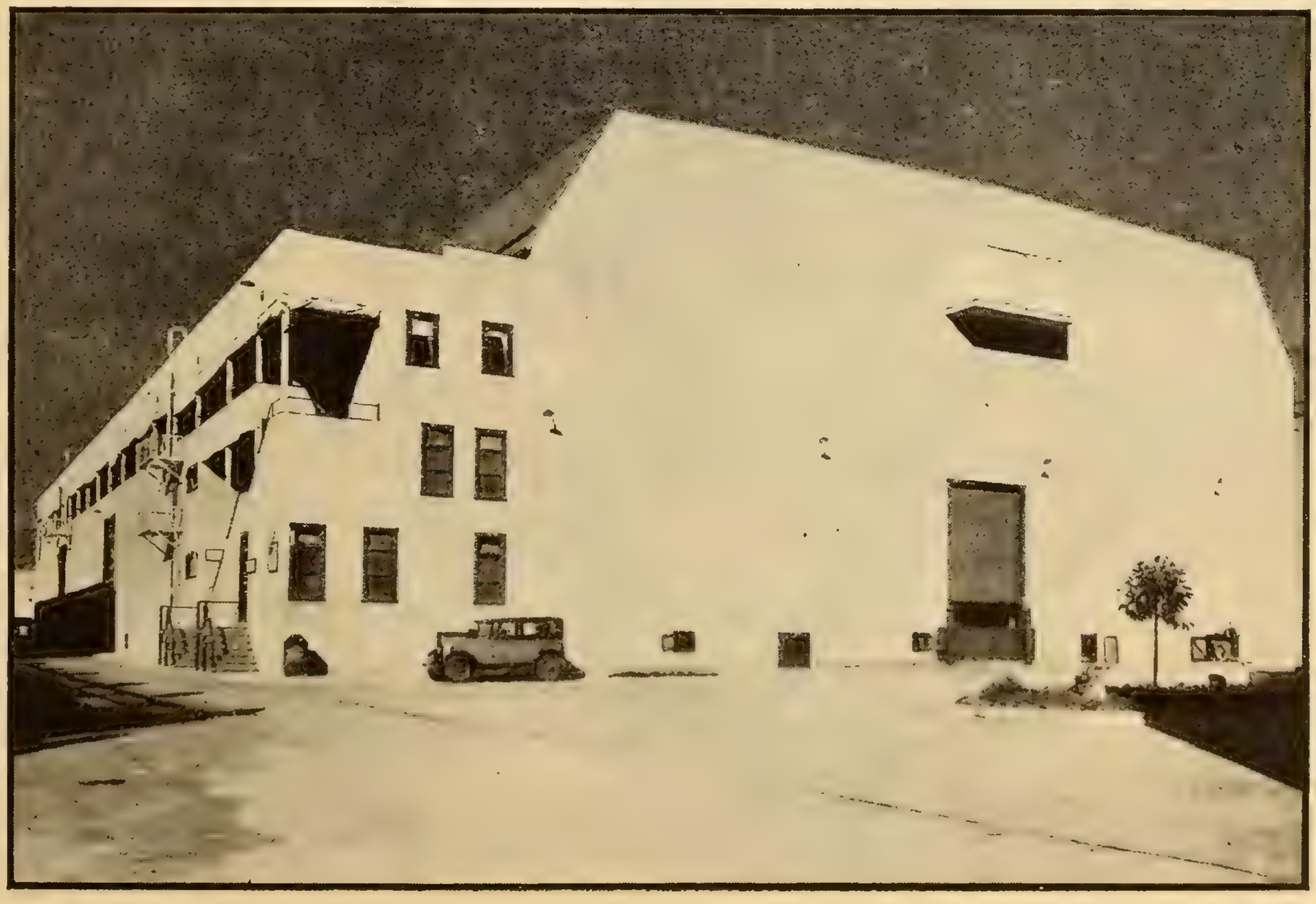
Fox Movietone City, looking south from the Santa Monica Gate. Santa Monica Boulevard is in the immediate foreground. South from the great wall stretches the maze of exterior sets in which the scenery of every corner of the globe is accurately reproduced. Beyond lie the huge permanent structures of the city.

studio site. He bought six and one-half acres at Sunset Boulevard and Western Avenue. That was in 1916. Thirteen years before the property had been traded for a pair of trotting horses. Today it is valued at half a million dollars.

William Fox now had a good site for a studio, but not a great deal of money with which to build one. He struggled along for a year.

Then came Tom Mix, his mare Blue, his horse Tony—and the kiddies — to the rescue.

TOM MIX was never a great attraction to the general adult public except in foreign countries. But to the children, the kiddies, he was a riot. They adored the wild and woolly West Tom gave as a setting to all his pictures. They cheered as he "plugged" the villain and rescued the foreman's daughter or the pretty blond stranger, either of whom he married almost at once. They flocked to the theaters which showed his pictures. Nickels and dimes, and later, quarters and half dollars rolled into William Fox's moneybags from the kiddies. And he rolled them



At the right, one of the mammoth sound stages at the Fox Hollywood studios. In the adjoining structure at the left are the dressing rooms with open balconies.



Warner Baxter reads his fan mail in his dressing room at the great Movietone City.



In the make-up department: Charles Dudley (above) adds piquancy to Fifi Dorsay's lips.



right back out again, building his Western Avenue studio.

Still the dollars rolled in. Fox bought theaters in which to show his pictures, and built up a reserve which enabled the Fox Company to expand later and start Movietone City in Beverly Hills—the greatest of modern studios.

Other stars were on the Fox payroll in those days from 1917 to 1923. Among them John Gilbert who was then getting $100 a week (Jack is now being paid one-half million dollars a year for making two pictures every twelve months for Metro-Goldwyn-Mayer), Milton Sills, Miriam Cooper and Theda Bara. But it was Tom Mix and Tony, through the support of the kiddies, who held up the weight of the Fox program and the building of all its studios.

WINFIELD SHEEHAN, crack New York newspaper man and as smart as all the pixies of Galway, was the man upon whose shoulders the Hollywood end of the Fox company rested. He knew about Fox's expansion program in the matter of theaters. William Fox was buying every theater he could get his hands on. Winnie Sheehan set as his job to keep pictures in this great chain of movie houses Fox was buying all over the world.

Looking around the Western Avenue studio, seeing every inch of space jammed with stages, laboratories, offices and what not, he saw that the production end of the Fox Film Company had reached an impasse. They could not increase production over what it was in this old, worn, slightly out-of-date studio. Something had to be done, and quickly.

Between Hollywood and the setting sun Winnie Sheehan found a rolling cactus and sagebrush dotted stretch of wasteland. He bought it, named it Fox Hills, and had the site for Movietone City, the greatest and most modern

At the lower left Victor McLaglen and Mona Maris pause between scenes for a chat at Movietone City. Below, El Brendel and little Marjorie White try out some candy off stage on the Fox Hollywood lot.





Top, the entrance to the West lot at the Fox Hollywood plant. Western Avenue divides the 13 1-2 acres which comprise the studio grounds into two sections, called the East lot and the West lot. Every year a Christmas tree adorns the West lot entrance. Right, the fountain in the heart of the West lot. Here congregate the famous actors between scenes to talk things over. It is the studio crossroads. Below, the main entrance to the administration building of the Fox Hollywood Studios. Note the military appearing page boys at the office entrance.





of the motion-picture studios and the place where all Fox pictures will be made in the future. One hundred and eight acres, and Winnie Sheehan had not only the imagination to picture this massive studio, but the ability to make it a tangible fact.

ALREADY it is a perfect, working studio. But within the next six months thirty-six more buildings will be completed within the fourteen foot wall which encloses all except that part of the land set aside for outdoor sets and storage buildings.

Flowers, trees and plants were brought from all over the world for the landscaping of this studio and thousands of dollars are being spent to make it a thing of beauty as well as an efficient screen production plant. Strolling about between its towering stages and administration buildings you will come upon a street called the Champs Elysées — and think from the trees and shrubbery (*Continued on page* 96)

ALMOST an ACTOR

BY JIM TULLY



Roistering sailors both—Jim Tully and Jack Gilbert. It was the duty of Johnny Waters, the assistant director, to make Tully look rougher than any sailor on land or sea—and Tully admits that he succeeded.

IN whose brain the idea was conceived that I should become almost an actor, no man tells. Apparently it is something of which no man can be proud. Perhaps there will be no harm done if I divulge that it was Irving Thalberg, the brilliant general-manager at Metro-Goldwyn-Mayer Studios, who suggested the idea to me. Others claim that Eddie Mannix, the business manager of M.-G.-M., is responsible for it.

After working for two months on the dialogue for "Trader Horn," I was summoned to Thalberg's office. Wondering if he wanted to fire me why he didn't just telephone the order to Albert Lewin, his supervisor on that film, I walked, with fear and trepidation, to Irving Thalberg's headquarters.

As we have always been shy in the presence of each other, this meeting was no exception. "You know," he said, after a few preliminaries, "you are an unusual-looking fellow." Flattery before discharge was nothing unusual, I remembered.

"You mean," I finally answered, "I'm rather a homely fellow."

He paused for a second as if inclined to agree. Then he asked, "Did you ever act?"

I ADMITTED that through lack of bread on a rainy day in a period forever gone, that I had once been weak, round-heeled and erring, and had acted in a film.

"Would you mind acting with Jack Gilbert?" he asked in a voice as soft as if the fate of nations depended upon the last velvet word.

Being an artist at heart, I dropped the broad and undeviating hint that if sufficient root of all evil were planted in my back yard, I might easily be induced to join that throng of egotistic and blatant vagabonds that I had often, not without laughter and justice, condemned.

An Irishman can always find reasons for everything he does. All other races have this in common with the Irish. That is why history is full of explanations: murder, rapine and sudden death by poison. All is explained—by those who feel that explanations are necessary.

Irving Thalberg very graciously intimated that enough money would be forthcoming to heal any wounds of bleeding dignity which I might have left. We wept in each other's arms at the wedding of business and art. I wandered from his presence with many thoughts in my mind. . . .

THERE were a thousand examples to soothe the ache in my money-corroded heart. My old grandfather loved whiskey and he could never be made to understand why men loved beer. I am his most truculent grandson, and I could never be made to understand why men wanted to act.

The thought came to me—*Get the money—Emerson is right—the highest price any man can pay for a thing is to ask for it.* I had been forced to *ask* a few times in my life; to pick the crumbs from the tables of rich men.

Besides, there was something else to lull my golden fancy. Long had I labored with John Howard Lawson, one of the gentlest and most gifted of men, on the dialogue for "Trader Horn."

A million dollars had been spent on this film. It had been shot in Africa, from the scenario, and came back, a travelogue with no charm.

Irving Thalberg and his supervisor, Albert Lewin, shrewdly decided the film needed the whimsical quality that had made the delightful old hero of the book loved around the world.

On the strength of what I had done with an old man in "Shanty Irish," I was engaged to work with John Howard Lawson on the dialogue.

The first day of my engagement I very foolishly took the volume of "Trader Horn" with me to the studio. It was lying upon Mr. Lewin's desk when W. S. Van Dyke, the director of the film, entered the room.

He looked at the book. "You'd better throw that away," he suggested. Mr. Lewin, the greatest student of literature who ever entered the films, looked for a brief moment a trifle surprised.

Reading men from boyhood, I quickly sensed the situation. Van Dyke, an inhibited holdover from a two or three hundred year old New England family as repressed as himself, had developed a definite complex against the old rapscallion who was Trader Horn. A factual matter-of-fact man is W. S. Van Dyke. As limited as a train on a narrow gauge New England railroad. Blood brother of the fellow in the romantic and staid Mr. Wister's sugary "Virginian." Mr. Van Dyke is the kind of a fellow who would say to another, "When you say that *smile,*" completely overlooking the fact that what the other gentleman said was a biological impossibility.

Too old in films to expect too much of any director,

—At Least the Famous Author, Jim Tully, Plays a Sailor in Jack Gilbert's New Seagoing Film

unless it were one that God in his infinite irony had created without my knowledge, I took Mr. Van Dyke's disdain of the book as evidence of the average viewpoint of the average director. Mr. Van Dyke elucidated further that the grandiloquent Mr. Horn was "a damned old liar." Rabelais poking Calvin Coolidge under the ribs would be about as easy to imagine as getting Mr. Van Dyke to view with tolerance and understanding such an old ne'er-do-well as Trader Horn.

MY amazement grew when I wondered why this man had been sent to spend a million dollars on a tale, the leading character of which he hated with a true New England venom. I gave it up after a time, as I have other books to write and other dreams to dream.



JIM TULLY
The author who almost became an actor.

Two and a half months of endless bickering between five men—Irving Thalberg, who actually has no superior in the business of films; Albert Lewin, whose talent brought him from fifty dollars a week to two thousand dollars weekly in eight years; John Lawson, the author of several decent dramas; Van Dyke and myself. And it had all ended in nothing. My heart was heavy.

All around me I had seen callow college men doing dialogue for underworld films while I, the author of books from the very vitals of that world, was not even considered. And so I smiled ironically when it was decided to use me to put a whimsical quality into "Trader Horn."

Feeling that, while I did not cover my retreat from "Trader Horn" with glory, I had at least been clever enough to vanish in a smoke screen, and thus becloud the issue, as all successful people do in pictures, I turned my eyes sadly to the future and became one of Armour's best and cheapest hams by becoming almost an actor with Jack Gilbert and Wally Beery.

I came, feeling that when the man in the Bible bewailed there were three things he was unable to understand—the way of a ship on the ocean, the way of a bird in the air, and the way of a man with a maid—that had he looked ahead a few thousand years he might have added: the way of a film in the making.

When it was announced that I was to play in the film, I went with publicity writers and photographers to the home of the motion picture star. He was never more charming and, as usual, a trifle sad.

IT was the idea of the publicity department to have Mr. Gilbert and myself photographed in the act of burying a hatchet. When told of the plan, Jack Gilbert smiled and said to me: "All right, Jim, here goes the last shred of our dignity." I had buried my dignity so often I knew just what to do.

So we posed and buried the last shred with the hatchet.

Gilbert's home, a mansion in good taste, is on one of the highest points in Beverly Hills. Far below were the homes of thousands upon thousands of the mongrels of destiny who would flock to see the film in which we were to appear and talk of our work as though we were Hamlet and Othello going down the eternal road together.

Leaving Gilbert's house I reflected upon the tragedy that is Hollywood. Here was a man raised to an eminence by a public more fickle than a college girl with a slight knowledge of Freud. His ten thousand dollars per week had brought him not nearly as much happiness as the shoe clerk at thirty dollars for the same period, whose chief worries are the rent, the grocery bill, the instalments on the Ford, the radio, and the last child which God has sent.

It is a platitude as old as the everlasting hills—that money does not bring happi- (*Continued on page* 120)

THE film in which I was to appear was called "Way For a Sailor." In the last line of the film Mr. Gilbert carries the young lady, whom he has won after the usual hectic preliminaries of love in the story, through a group of people as curious as sophisticated New Yorkers when a fire alarm sounds. Above the roar of tumult and the fevered churning of life Jack Gilbert yells "Way For a Sailor."

Thus the play is christened while I, with others, merge into the prosaic and unbeautiful surrounding from whence

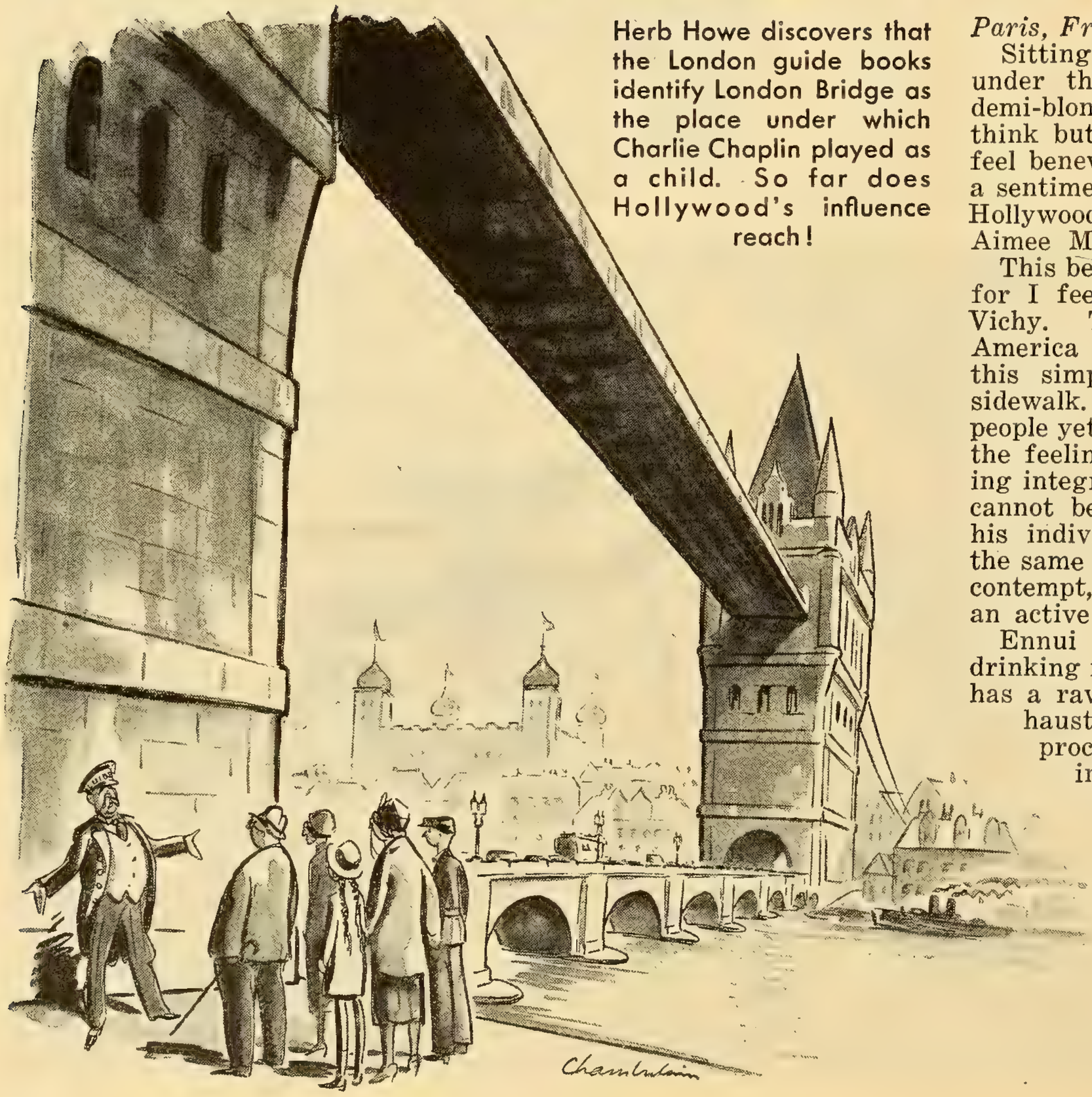


In "Way For a Sailor" Jack Gilbert, Wallace Beery and Jim Tully play three musketeers who roam the ports of the world. Is Tully a good actor? We reserve our decision.



Paris night life, as contrasted with Hollywood's night gayety, shown on the page opposite. Herb Howe says the benignancy you acquire in Paris is due to the tables on the sidewalk, permitting you to be among people yet not of them too much.

The HOLLYWOOD



Herb Howe discovers that the London guide books identify London Bridge as the place under which Charlie Chaplin played as a child. So far does Hollywood's influence reach!

Paris, France:

Sitting at the table on the sidewalk under the trees at midnight, with a demi-blonde before me (not what you think but just a glass of light beer) I feel benevolent toward the entire world, a sentiment which rarely suffuses me in Hollywood, even under exhortation of Aimee McPherson.

This benignancy is not due to the beer, for I feel the same with lemonade or Vichy. The charm of Europe over America seems to me to be due to just this simple fixture—the table on the sidewalk. It permits you to be among people yet not of them too much, to enjoy the feeling of fellowship without yielding integrity or freedom. An individual cannot be social without compromising his individuality. And intimacy with the same society, while it may not breed contempt, certainly induces boredom in an active mind.

Ennui is the chief cause of excessive drinking in Hollywood. A creative artist has a ravening mind which quickly exhausts one pasture; he must either proceed to fresh fields or perish in the stubble. That is why you find Hollywood and directors rushing off to Europe. It is an unconscious quest for new impressions. . .

Illustrations by
KEN CHAMBERLAIN



Hollywood night life, such as it is. In Paris, says Herb Howe, you can sit up all night if you choose and Paris will sit up with you. In Hollywood, if you move about too much at night, you are liable to be frisked by an anxious policeman.

BOULEVARDIER

By HERB HOWE

Mr. Howe sits at a Paris Sidewalk Table and Considers Life, the Movies and Other Problems—Hunting the Apache with Warner Oland

A "kick" for the mind and refreshment of the personality which has become parched in the uneventful sunshine and society of studiopolis.

In the past, actors, artists and writers were for the most part Bohemians. That is, they moved about free of community ties. Instead of accumulating household possessions they accumulated mental ones. In Hollywood today the artist spends his spare time writing checks, managing a household, fighting off salesmen and going to social affairs because it's good "business." Recreation in Hollywood means tennis, swimming and golf. These aid the artist about as much as a knowledge of Shakespeare helps the prize-fighter.

No Place in America to Sit—I recall the observation of a Javanese youth who came to Hollywood to work in pictures. "America is marvelous" he said, "but there is no place to sit!"

Every other country in the world has its communal meeting places where humanity may be observed from a sitting position. In Hollywood you have to keep moving. And if you move too much in the same street you are liable to be picked up for vagrancy.

In Paris, if you choose to sit up all night, Paris will sit up with you. In Hollywood if you are out after midnight the cops are liable to frisk you and send you home—or elsewhere.

There's the difference between the "gayety" of Hollywood and Paris.

IN Paris, Hollywood stars declare their love for Hollywood. On their return to Hollywood they announce they have purchased a château in France to which they intend retiring. There's no place like home—when you don't happen to be there.

The Gypsy Gish—Lillian Gish is a fine artist, therefore a gypsy.

She has been living in an obscure little hotel on the left bank here and going about with George Jean Nathan, to whom she is sometimes reported engaged and sometimes married. She is scheduled to play Ophelia on the New York stage this winter. If she does it for the talkies the title no doubt will be "Her Mad Night"—companion to "Her Romantic Night."

Shakespeare might have created Ophelia with Lillian in mind. I do not mean that Lillian is in the least mad; on the contrary, she is distinguished among stars for sanity. Critics have disparaged her work by saying she is a "technician." An actress, it seems, should not be studious. They believe she should simply take a drink and rush on inspired. Da Vinci painted mathematically and he is still pretty good at the box office. So is Lillian.

Lillian is the most methodical person I know. Her daily routine clicks with the precision of a speedometer . . . from setting-up exercises in the morning before an opened window to—what shall I say?—cold cream and prayers at night. She has the appearance of a fragile lily and the endurance of a village smithy. She is, more than any actress I know, her own creation. Her only interest apart from the objects of natural affection is her work. She allows herself no material attachments. She's almost Buddhistic in this.

Visiting my former villino in Beverly Hills with her mother, she remarked: "You should never be a householder, you should be a gypsy."

"I wanted a place for my books," I bromided lamely.

"You can carry a whole library of the little Blue Books in a suitcase," she retorted.

Herbert Howe Gossips About Paris and Hollywood

This reminded me of Alice Terry's reply to my question, "Where in all the world would you like best to live?"

"In my suitcase," said Alice tersely.

ONLY abroad can you realize the universal influence of Hollywood. Already she is o'ershadowing the history of Europe. I find London Bridge identified in a guide book as the bridge under which Charlie Chaplin played as a child.

Anita Prefers Europe — Anita Loos, with Husband John Emerson, once Hollywood director, dropped upon Paris recently. Everyone drops on to Paris from London. Anita authored herself to fame with "Gentlemen Prefer Blondes." But she made a fortune before that as a scenario writer. She was the first to put wit in subtitles. Much of the success of the early Fairbanks pictures was due to her drollery. Now she and her husband, being very rich, spend most of their time in Europe. In an interview in Paris Anita described Hollywood as awful. She was on her way to buy a tomb for herself in Vienna—wise precaution if she intends returning to Hollywood.



Herb Howe reports that Lillian Gish is going to play Ophelia in "Hamlet" on the New York stage next season. He is afraid that, if she plays Ophelia in the talkies, the title will be changed to "Her Mad Night" to match her last film, "Her Romantic Night."

Hollywood Novels—Dorothy Herzog, author of the Hollywood novel, "Some Like It Hot," has joined the Hollywood colony here. Possibly it got too hottie for Dottie in Hollywood. Of course she is craizee about Paree. "But do you think you will feel like working here?" she was asked.

"I feel like working at all hours, at all times in any country," said Dot. (That's the way you feel after one Pernod, but just wait until the third and see what your plans are!)

Herb Crooker's "The Hollywood Murder Mystery" is a hot seller in Brentano's here. "Queer People" more Hollywood canned heat, by the Graham boys, has just arrived.

"I hear you are writing a Hollywood novel," Pola Negri accused me.

"*Non*—I am the one who isn't," I said. . . . After all, there must be a reading public, and I am it.

Give people a little leisure and they become Hollywood authors or Chicago gunmen. Novel writing seems to be a peaceful solution of the unemployment problem. But give me a sawed-off shot-gun any time in preference to a self-filler.

Hunting the Apache—I escorted the Warner Olands through the Rue de Lapp, considered the most sinister street in Paris. Few streets can live up to their reputation for evil, as anyone knows who knows Hollywood boulevarde. After an hour in the bright-lighted Bal Bousca, where the Apaches dance with their molls to the strains of "Happy Days," Mrs. Oland became impatient:

"I should like to see someone who looks tough," she exclaimed with an asperity that made me feel a hoax of a host.

"Pardon me, madame," I said frenchily. "You are from Hollywood. Furthermore, you dwell with the most sinister of cinema monsters, Dr. Fu Manchu. Naturally these boys seem to you just a lot of disgusting little Galahads."

In Hollywood they do Apaches much better than they do themselves. See Hollywood first and you are liable to be bored by the rest of the world—unless, of course, you have the good fortune to be shot in Chicago or pickpocketed in Paree. Even these things they do almost as well in Hollywood now.

Our Best Oriental Villain—Warner Oland made his screen début appropriately in "Sin," with Theda Bara. His first Chinese character was the villain in "Patria" with Irene Castle. It established him as the leading Mongol of the screen. Dr. Fu flowers out from a long career of Oriental villainy.

A Swede, Oland was born so close to the Northern lights that he is suspected of being a Laplander. He came to America when thirteen, speaking only Swedish. At nineteen he was speaking Shakespearean English from the stage. He married Edith Shearn while appearing in a one-act play she wrote. With her trousseau money they produced Ibsen's "Love Comedy" in New York. The profits amounted to two hundred dollars. They spent the Summer translating Strindberg's "The Father" from the Swedish. Warner played it in the Fall to the acclaim of New York critics. Thus penniless, he sought pictures. Always a student of Hindu and Oriental philosophy he got under the make-up of his Chinese rôles. He became the outstanding Oriental villain with the result that he owns an island off the coast of Mexico, vast tracts of Hollywood real estate and a farm in New England to which he retires occasionally. Just now he is touring Europe in a flivver, hailed everywhere by flappers. Yet there are people who contend that crime doesn't pay in the end.

Vive Garbo et Chevalier—The most popular stars over here right now are Garbo and Chevalier. This is quite a feather in our cap, one being Swede and the other French.

"Who are the most popular stars in America?" I am asked.

"Garbo and Chevalier," I reply, being polite.

But according to the letters I receive, Buddy Rogers is the panting interest. (*Continued on page* 127)



Photograph by William Grimes

THE GIRL OF PLYMOUTH

A Thanksgiving camera study posed by Dorothy Jordan.



Photograph by Manatt

JOAN CRAWFORD



Photograph by Hurrell

LAWRENCE TIBBETT



Photograph by Fred R. Archer

WINNIE LIGHTNER



JOYCE COMPTON



Lilyan Tashman considers her short ermine wrap to be a wardrobe economy, although it cost $1,500. It can be worn appropriately with any gown, thus replacing many expensive matching wraps.

What the Stars Pay for Their CLOTHES

By ROSALIND SHAFFER

ADAM began worrying about the price of fig leaves as soon as he and Eve were banished from their sunny California orange groves. Eve had eaten a New York State apple and the Los Angeles Chamber of Commerce threw them out in the cold hard world.

Ever since then the cost of clothes has been as important as the mother-in-law question. The actresses of the world have always been accepted as the biggest spenders. When Mrs. Jean Nash testified in a court of law that she needed two hundred and fifty thousand dollars a year to dress on, and maintain her reputation as the best-dressed woman in the world, the movie stars gasped.

Constance Bennett, as chic a dresser as one finds among the stage and screen women of Hollywood and New York, was exploited as spending a similar sum. Hollywood began laughing. Constance became annoyed. She indignantly denied that she spent any such sum. Her Hollywood friends dress on much less, in fact, on one tenth as much. Confidentially, so does Connie.

The society woman, then, emerges as the villain in this piece, as the extravagant one, rather than the film star, who dresses at a cost much below that of a society woman—and with much better effect. There is little waste in the movie star's wardrobe, because she knows clothes as well as her lines.

THE most elaborate and expensive film actresses as to wardrobe are the New York actresses. Golden Girls, they are, each one.

Marilyn Miller, Lilyan Tashman, Mary Nolan, Evelyn Brent, Grace Moore, to these girls clothes are a religion, and an art, breathing of the ecstasy of an emotional worship of beauty. Priestesses of a cult of luxury, they are devoted to the loveliness of soft furs, clinging satins, glittering gems, ravishing color, rich brocades. One can believe that life would be flavorless to these exotics without the things the couturières sell. Yet none of these lovely women spend more than twenty-five thousand dollars a year on clothes, which to a society woman of the elite circles, would be little.

It is interesting to note that a hobby of the theater girl is shoes. There is a tip there for milady, whether she spends $250 or $250,000 in her effort to be well dressed. Marilyn Miller has her shoes specially made, because she has a type foot not easily fitted in commercial shoes, and because too she loves the daintiest of footwear. Forty dollars a pair they are, these tiny dainty slippers. Street shoes are a bit less and Marilyn says many of her New York friends in the show business spend $75 a pair for their shoes. No, they do not have diamond heels, but diamonds naturally follow a girl like that. Perhaps there will be one hundred and fifty pairs of shoes for Marilyn Miller's dancing feet (off stage) in a year. If worn twice, perhaps once, for an evening's dancing at night club or party, the satin slippers are useless to wear again. Four times

Lilyan Tashman, Marilyn Miller, Evelyn Brent and Grace Moore head the List of Spenders, Their Clothes Budgets Running Over $25,000 Each Year.

in a day her shoes may be changed, not particularly for style, but for comfort and because her feet are her fortune. Marilyn sees that they are comfortable at all times.

Lilyan Tashman has a fondness for shoes: seventy-five pairs at from $14 to $40 a pair brings a shoe bill of $2,000 annually.

MARY NOLAN, while she has many shoes, is fitted readily, and buys her shoes without having them made to order. Her shoe bill is similar to Lilyan Tashman's, though the styles are most simple, and never approach in single items the luxurious golden sandals, for instance, that Miss Tashman wears with an evening gown of Greek influence. Mary prefers the demure pump for evening, and the tie for daytime wear.



Clara Bow hardly ever looks this dressed up in the afternoon, although she spends $25,000 a year on her wardrobe. This suit is of dark blue crepe, worn with a jaunty blouse of white satin. The shoulder nosegay is of red, white and blue carnations.



Greer created this simple yet sophisticated velvet gown, sewn with tiny crystal ornaments, for Bebe Daniels. One of Hollywood's wealthiest girls, Miss Daniels believes in dressing conservatively rather than with lavishness.

Grace Moore, of the Metropolitan Opera Company and one of Hollywood's own, since she rented an orange ranch to live on and is working with M.-G.-M., buys her daytime shoes and sports shoes at prices from $20 to $25. Thirty pairs of these, and twenty pairs at least of evening shoes at $35 to $40, give her a yearly bill of around $1,500 for shoes.

Jeanette MacDonald, of New York musical comedy background, goes in strongly for shoes. They are a hobby with her. One hundred pairs a year, ranging from sixteen dollars a pair for daytime shoes to twenty-five for evening shoes, gives her a total of shoe money in a year of $2,000. The sight of a slightly

EACH YEAR THE WELL DRESSED HOLLYWOOD STARS



Jeanette MacDonald believes in the complete outfit. This ensemble is of white crepe, trimmed with crystals. The jacket is done with ermine sleeves and bandings and is made of white crepe. Such an ensemble costs Miss MacDonald $1,000 of her yearly budget of $10,000.

shabby shoe nettles her sense of fitness and, though she is not above having the heels straightened to prolong the usefulness of a pair of shoes, she will discard them at the first sign that the shoe is losing its prim newness and firmness of outline.

The New York shops which make shoes to order get prices of thirty-five to eighty-five dollars a pair for shoes, not jeweled, but special models designed and executed for the individual. In Hollywood, most of the girls feel content with the shoes ranging from sixteen dollars up, never above thirty-five, and ordinarily around twenty-five for evening wear.

Irene Rich, Clara Bow, Hedda Hopper, Joan Crawford, Colleen Moore, Norma Shearer, Betty Brent and Billie Dove do very well on the Hollywood fare offered by the shoe shops along the Boulevard.

BEBE DANIELS perhaps is the only one indigenous to Hollywood who goes in for specially made shoes. For the last several seasons, Bebe has worn a special fitted shoe with elastic at the sides, a model that she wears extensively for daytime use that she designed herself. It has a high heel with an oxford cut, seamed up the middle of the front over the instep. These she calls ankle boots, and they cost $35 a pair. Pumps cost $18 to $25 a pair; evening shoes $40. With thirty pair of daytime shoes and twenty pair of evening shoes in a year, the Daniels shoe bill runs into $1,500 in a year.

Irene Rich spends lavishly on shoes, though she does none of the buying in the made-to-order shops. Clara Bow has numbers of shoes, all colors, fabrics and designs, though they are not made to order, except occasionally. Her wardrobe expenditure for one hundred and fifty pairs of shoes a year represents an even higher figure than that of any other star except Marilyn Miller. The Bow shoe bill flutters around $3,000 a year.

Joan Crawford finds it hard to figure her personal expenditure on shoes; she prefers to buy her own shoes for film use, hence her shoe bill at a local shop was $2,500 last year. For her personal use, she figures $500 would cover her shoe bill. Her shoes are from $12.50 a pair, up to twenty-five or thirty dollars for something very special once in a while. Sports shoes are her



Irene Rich believes in building a wardrobe for economy around two blending colors. The wrap, from Bergdorf Goodman, is of blue chiffon velvet trimmed with blue fox. The gown, of heavy charmeuse in a paler blue, is from Frances Lyne. Other gowns and wraps for her evening wardrobe are in soft blues and greens.

SPEND BETWEEN $5,000 AND $25,000 ON CLOTHES



The glamorous Greta Garbo, away from the studio, affects dull tweeds and flat heel shoes. No expensive wardrobe for Miss Garbo. Yet she is Hollywood's most lavish purchaser of lovely lingerie. She spends thousands every year on fancy underthings.

biggest single item as she affects sports clothes largely; then come the evening slippers, or silk slippers for the very occasional afternoon event. Daytime kid slippers she uses almost not at all.

Estelle Taylor shops in Hollywood and in New York for her shoes; an occasional pair of evening slippers, such as she wears at times, elaborately embroidered for evening or formal afternoon may cost forty dollars. Estelle Taylor never wears sports clothes, hence few sports shoes come into her program. Smart colored kid slippers costing around $20 to $25 a pair, to match her costumes, are her biggest item in the shoe bill. Then come the evening slippers; not as many as the daytime shoes by half, and costing twenty to forty dollars. Fifteen hundred would buy her shoes for a year.

Colleen Moore figures that a busy social year would necessitate not less than sixty-five pairs of shoes. Her shoes run on an average of 25 dollars a pair; this amounts to $1,625 a year.

Nearly all the picture stars

(*Continued on page 94*)



Mary Nolan, at the right, is wearing blue satin, appliqued with real lace, and sewn with tiny seed pearls. This gown cost Miss Nolan exactly $500.



Just a Dog's LIFE

But It's a Happy One in Hollywood

Clara Bow's Great Dane, Duke, shown at the left, goes past all "no admittance" studio signs. Duke is eighteen months old and was given to Miss Bow by Harry Richman.

Below, Jean Arthur and her dog, Stubby, also eighteen months old. He was the present of a boy friend but he likes to play with the garbage can and then jump into your lap. There are times when Stubby isn't so popular around the Arthur maison. Right, Buddy Rogers and his three-year-old German shepherd dog, Baron, who was a Christmas present.





June Collyer also owns a German shepherd dog, named Sigfried. He is three and a half years old and likes, most of all, to ride in the Collyer family car with his beautiful owner. Right, Gary Cooper and his beloved Airedale, Rusty. He hails from the Oorang Kennels in Ohio, is seven years old and weighs 85 pounds. After all, who doesn't love to have an Airedale around?





Bingo is the name of Anita Page's pet police dog. Pretty soon NEW MOVIE is going to present some more stars with their special canine pals.

Below, Laddie, wire haired terrier, with his pal and best friend, Robert Montgomery. Like Laddie? So does Mr. Montgomery.







Photograph by Richee

JUNE COLLYER



Photograph by Elmer Fryer

PHYLLIS CRANE

Miss Crane has just been graduated from minor roles to feature parts at the First National Studios. Like many a screen star of today, Miss Crane was at one time a member of the Mack Sennett bathing squad. For several years she has played tiny dramatic roles. Now she advances to a featured part in First National's new romance, "College Lovers."

The HOUSE that WISECRACKS Built



William Haines' newly remodeled residence is now one of the showplaces of Hollywood. With J. E. Dolena as architect, Mr. Haines, the flip wisecracker of the films, personally designed and furnished the new house. Mr. Haines, who was born in Virginia, quite naturally went in strongly for early American antiques. The star's own room is at the right. One of the features of this room is the early American highboy of cherry and maple, shown at the right of the picture. This is signed and dated by Joshua H. Richards, 1770.





At the left is the guest room of Mr. Haines' newly remodeled house. The guest room is furnished throughout in genuine Virginia antiques. The highboy on the left is of mahogany, the one on the right of walnut. The bedstead, in mahogany, is early American.



Above, a side view of William Haines' remodeled residence, now one of the finest homes in the West.

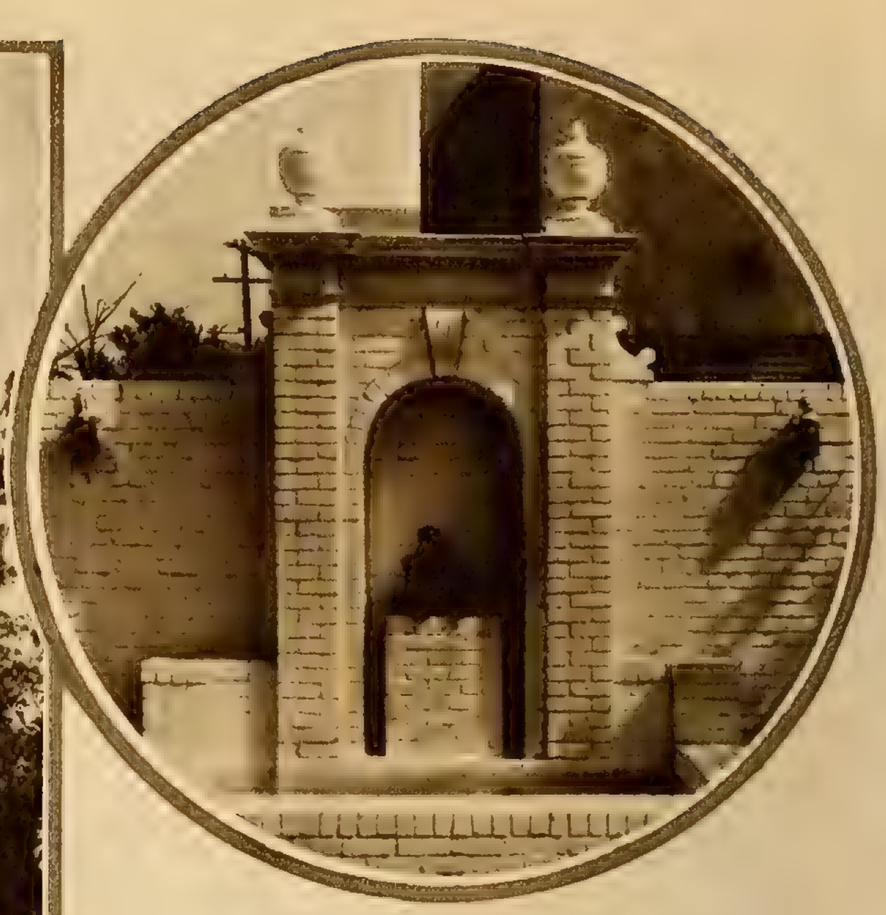


At the right is the gallery in Mr. Haines' home. It is paneled and painted white. The two large prints are Ackermans, first editions; while the smaller ones constitute a collection of Scottish prints signed and dated by William Daniels. Note the early American grandfather's clock at the end of the gallery and the Waterferd chandelier.



At the left, the upstairs sitting room in Mr. Haines' home, showing the detail of the lovely fireplace. The marble is green and a striking pair of andirons sets it off splendidly. Note the figurines in the cabinets and on the mantel, as well as the treatment of the armchairs.





In the circle above is a detail of the garden court.

Above, a rear view of Mr. Haines' Hollywood mansion. In the gardens back of the house, Mr. Haines gave his recent party, which was for days the talk of the movie colony.



At the right is another view of the upstairs sitting room, showing the Heppelwhite secretary. An ancient Chinese painting on glass is also seen on the wall and the door paneling gives a good idea of how the woodwork design in knotted pine was handled.



At the left is the brash Mr. Haines' drawing room, something far removed from his flip film characterizations. The exquisitely painted couch features this room, while the beautiful figurines, the charming fireplace and the gorgeous chandelier are of unusual interest and rarity.

Special Photographs for NEW MOVIE by Hurrell





"Ain't that Somethin'?"

Extra! The First Pictures of Amos 'n' Andy in "Check and Double Check"

By the time you see this page Amos 'n' Andy —otherwise Freeman Fisher Gosden, of Richmond, Va., and Charles J. Correll, of Peoria, Ill.—will have completed their first talkie, to be called "Check and Double Check." Above, the office of the Fresh Air Taxicab Company, of America, Incorpolated, as you will see it in the film. Andy is presiding over the problems of the office and, at the left, he is supervising Amos' repairs of the car. We will give you a hint of the plot: Amos 'n' Andy find a valuable deed in a haunted house. Awah! Awah!



Photograph by Hurrell

LEILA HYAMS



On Mrs. Jesse Lasky's improvised dance floor above you may be able to pick out Joan Bennett dancing with John Considine, Jr., Kay Francis with Doug, Jr., and Gloria Swanson with Fred Beetson, the Will Hays representative.

HOW HOLLYWOOD ENTERTAINS

BY
EVELYN GRAY
Photograph by Stagg

HOLLYWOOD does have nice ideas for entertaining. Everyone may not be able to do things on such a large scale, but the Hollywood parties can be copied more simply and add a new note to social occasions everywhere.

For instance, the moonlight supper dance given recently by Mr. and Mrs. Jesse Lasky at their Santa Monica beach home. Mr. Lasky is the "big boss" at Paramount and Mrs. Lasky is a charming woman and an artist of national repute. Last year she had an exhibition in a big New York gallery and her paintings were praised by the best critics.

Their party can best be described by saying that it was a general good time. Very informal and designed to allow everyone to do what they wanted and wear what they wanted.

A plain board dance floor was laid over the sands in front of the house and lighted with rows of Japanese lanterns. It was simple, but altogether beautiful, and everyone enjoyed dancing outdoors. When there wasn't any real moon, Mrs. Lasky had an imitation one strung up on wires and lighted by electricity. It was a most effective touch.

In the "back yard"—really a beautiful garden behind the house—an outdoor sitting room was arranged, with bridge tables and comfortable chairs for those who preferred conversation to either bridge or dancing.

Mrs. Lasky told her guests the party was to be informal, which is often nice for busy people. Most of the men wore flannel trousers and gray or blue sport coats, though some came in dinner jackets with soft silk shirts. Doug Fairbanks followed that fashion and so did Charlie Chaplin.

The dinner just suited the occasion, because you could have anything you wanted, hot or cold. Two long tables were arranged on the verandas and small tables for four were set about on the porches and in the garden.

ON the big tables were piled platters of cold meats, corned beef, ducks, turkey, baked ham and meat loaves. And there was potato salad—the kind made with wilted lettuce and bacon which is so good—cole slaw, combination salads of all kinds, pickles and relishes. Oh yes, and such good hot dogs. But the hit of the evening from the (*Continued on page* 106)

She's Marilyn Miller and She GrewUpBehind the Footlights



Marilyn Miller's dancing perfection is due to hard work—and nothing else. She takes daily ballet lessons and watches her terpsichorean work as conscientiously as an opera singer watches her voice. While she was in Hollywood, Miss Miller took daily lessons from Theodore Kosloff, who used to be a prominent film figure in Cecil De Mille productions.

ONCE upon a time there was a colored man who carried coal and made the fires for a white family in Memphis, Tennessee. And he used to vary the monotony of his daily routine by dancing a sort of combination of the primitive plantation shuffle and tap-dance of today.

And there was a very little girl—she couldn't have been more than four years old—who watched him and imitated his dancing.

That little girl was Marilyn Miller. It was thus that she began to dance; and she has gone on dancing ever since.

A year or so later her mother, home from a vaudeville tour, noticed her youngest daughter dancing on her toes—she had taught herself to do it! So her mother made her a little ballet costume which is still treasured in a certain house in Hollywood where the elder Millers, having retired from the stage, now make their home. That tiny dress, made with loving care, was the first of a series of costumes which culminated in the dazzling creations worn by the star in "Sally," in which Miss Miller made her screen début for First National—a début so successful that the little girl from Tennessee made a second picture, "Sunny."

MARILYN has gone on dancing. She has danced and sung her way to the topmost towers of fame in musical comedy; and now she is winning new laurels in the movies and receiving more fan mail than she ever received as the toast of Broadway.

Even had that shuffling Memphis darky failed to stir the little girl's inborn love of dancing, it is certain that Marilyn Miller would have gone on the stage just the same; for both her parents were theatrical people, and her two elder sisters were already vaudeville entertainers when Marilyn was dancing all by herself down in Memphis because she loved to.

Marilyn was born in Evansville, Indiana, and spent her very earliest years on tour. Her cradle was moved from dressing-room to dressing-room in the theaters in which the elder Millers played. Usually her mother would ask some other actress to sit beside the cradle while she herself was on the stage. But when the baby reached the age of running about, it was decided that she had better live for a while with her grandmother in Tennessee. She is the only member of the family who was not born in Dixie. To this day a distinct trace of the Southern accent clings to her speech; and last Summer in Hollywood, when "Sally" was being made, her manner of saying "Yes, suh" was a constant source of mock despair to Director John Francis Dillon.

When she was in her sixth year Marilyn received her first formal dancing lessons from her mother. They

The TOAST of Broadway

By JACK BEVERLY



Marilyn Miller in the little ballet dress which her mother made for her years ago. The Millers then were touring in vaudeville and Marilyn—not quite four—lived with friends in Memphis, Tenn. This little costume is still treasured by Marilyn's mother.

took place in the Memphis home — in the parlor.

"You know the sort of old-fashioned parlor it was, without my describing it," said Marilyn the other day. "Nobody even went in it except when somebody died. But they made an exception in favor of my dancing lessons."

AND then she joined her parents and sisters on the vaudeville stage. They were known as the Five Columbians. Marilyn was billed as Miss Sugarplum, and toe-dancing was her specialty. Her début was made at Columbus, Ohio.

An infant prodigy is both an asset and a liability. Though Marilyn's parents were careful to see that her education was not neglected, the societies whose mission it is to keep a watchful eye on youthful wage-earners frequently invoked the law to prevent the appearance of Miss Sugarplum behind the footlights. For a time the Five Columbians found it impossible to fulfill an engagement in some of the largest American cities on account of the youngest member of the troupe. Therefore they went abroad, and during the next seven years Marilyn danced in France, England, Germany, Spain, Cuba and Honolulu.

Then back came the troupe to the land of the Stars and Stripes. They opened in Chicago on the "big time," but, lo! once more the hand of the protectors of childhood made itself felt. Marilyn was still too young! So off they went to foreign parts again.

This was in 1914. The Five Columbians first appeared in that year in London in a revue produced by Sir Oswald Stoll, entitled "Oh Joy!" From that engagement they passed to the Four Hundred Club, now the Embassy; and in the early war years the erstwhile Miss Sugarplum became the reigning favorite of London's amusement world.

In those days, besides her dancing and singing, Marilyn was famous for her impersonations. Smart London—especially young officers at home on leave from the Flanders front—flocked to the Four Hundred Club to see the beautiful, golden-haired American miss assume the characteristics and distinctive mannerisms of Elsie Janis, Fritzi Scheff, Bessie McCoy, Stella Mayhew, Bert Williams and Adelaide Genee.

IT was in the Four Hundred Club that Lee Shubert saw Marilyn Miller; and he very promptly invited her to return to the United States. She was sixteen now, and there would probably be no more trouble with the authorities. So the "Five Columbians" ceased to be five, and Marilyn made her Broadway début at the Winter Garden. The result was quite sensational. It is rare for an actor or actress in real life to be made by one performance; but that is what happened to Marilyn Miller.



Marilyn Miller and the famous composer, Jerome Kern, between scenes of "Sunny" in Hollywood. Mr. Kern wrote the score of "Sunny" and many other successes.

Her real career began that night at the Winter Garden; and it was at that same theater that years later she began her new career as a screen star in "Sally." Apparently it was a happy omen.

From "The Passing Show" at the Winter Garden, she changed to the management of Florenz Ziegfeld, who featured her as premiere danseuse in his current "Follies." And

(*Continued on p.* 103)







Posed for NEW MOVIE by Loretta Young

Miss Young demonstrates the newest in Fall fashions. At the top left, Miss Young is wearing a chic coat of black broadcloth collared and cuffed with red fox. A hat made in the tam fashion of black felt and trimmed with grosgrain ribbon, together with bag and shoes with light tan trim, complete the ensemble. At the right, Miss Young in a formal coat of galyak and fox. Nothing is more flattering to a woman's face than fur, and no fur flatters as does black fox. The coat has the new angel wing sleeves. A close fitting fur felt hat is an interesting note.

At the top right, Miss Young in an informal dinner or formal afternoon frock of black chiffon with a yoke of cream rose point lace. The lace forms a cap sleeve while there is a longer sleeve of the chiffon which falls over the hand.

AUTUMN Modes



Above, a smart street frock worn by Miss Young boasts cap sleeves embroidered in French knots of silk chenille, making a contrast to the dull black of the crepe gown. The French felt off-the-face hat with the broader side brim adds to the smartness of the ensemble.



Top right, Miss Young demonstrates a smart new evening wrap. The soft sleekness of cream galyak makes a perfect frame for her beauty. Galyak is a popular new fur. Miss Young wears a flowing satin frock of eggshell with this lovely wrap.



Left, Miss Young is wearing a stunning new fall coat modeled of brown duvetyn with seams forming the new princess line. Kolinsky cuffs and collar add a touch of luxurious warmth.



Photograph by Elmer Fryer

MARY DUNCAN

As she appears as the Siren of Bagdad in "Kismet," First National's new visualization of Otis Skinner's greatest stage success.

REVIEWS: By Frederick James Smith

COMMON CLAY—*Fox*

Directed by Victor Fleming. The cast: *Ellen Neal,* Constance Bennett; *Hugh Fullerton,* Lew Ayres; *W. H. Yates,* Tully Marshall; *Bud Coakley,* Matty Kemp; *Mrs. Neal,* Beryl Mercer; *Judge Filson,* Hale Hamilton; *Richard Fullerton,* Purnell B. Pratt; *Anne Fullerton,* Ada Williams; *Edwards,* Charles McNaughton; *Mrs. Fullerton,* Genevieve Blinn.

This is destined to be one of the big box-office dramas of the year. A Harvard prize play back in 1916, this drama of Cleves Kinkead remains quite youthful. Its face has been lifted a bit by making the heroine a speakeasy hostess. The place is raided, the girl arrested. The judge aids her in obtaining honest work as maid in a wealthy home. There she finds conditions just as demoralizing morally. She falls in love with the boy of the house, has a baby. What will be her fate? This makes a story of strong emotional appeal as brilliantly played by Constance Bennett. There are excellent performances by Beryl Mercer, Hale Hamilton and Tully Marshall.

Best—Constance Bennett



MONTE CARLO
Paramount

Directed by Ernst Lubitsch. The cast: *Count Rudolph Falliere,* Jack Buchanan; *Countess Vera von Conti,* Jeanette MacDonald; *Maria,* Zasu Pitts; *Armand,* Tyler Brooke; *Prince Otto von Seibenheim,* Claud Allister; *Duke Gustave von Seibenheim,* Edgar Norton; *Paul,* John Roche; *Master of Ceremony,* Albert Conti; *Lady Mary,* Helen Garden; *Monsieur Beaucaire,* Donald Novis;

Critics will compare this newest effort of the adroit Ernst Lubitsch with his "The Love Parade," but it really isn't in the same class. Smart, amusing and sophisticated—and just a little racy—it owes most of its piquancy to Jeanette MacDonald's charming performance of a penniless countess. A young count masquerades as a hairdresser in order to be close by. The background, as the title indicates, is Monte Carlo. Jack Buchanan, the English favorite, is pleasant enough as the masquerading hairdresser, but the rôle shrieks for Chevalier. Then, too, this film—which has several songs—isn't as smoothly made as "The Love Parade."

Best—Jeanette MacDonald

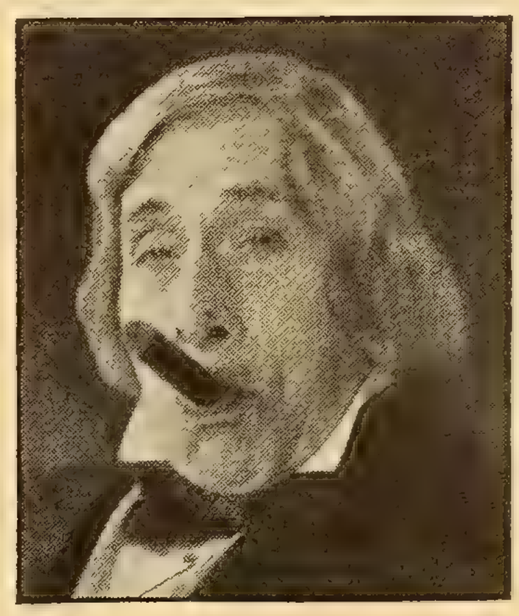


OLD ENGLISH—*Warners*

Directed by Alfred E. Green. The cast: *Sylvanus Heythorp,* George Arliss; *Jock,* Leon Janney; *Mrs. Larne,* Doris Lloyd; *Phillis Larne,* Betty Lawford; *Joe Phillin,* Ivan Simpson; *Farney,* Harrington Reynolds; *Bob Phillin,* Reginald Sheffield; *Charles Ventnor,* Murray Kinnell; *Adela Heythorp,* Ethel Griffies; *Letty,* Henrietta Goodwin.

One of those priceless character studies by George Arliss, around which revolves a very sketchy drama (by John Galsworthy) of a gay, gallant old reprobate who has lived far beyond his time. He maneuvers a purchase of ships for his firm so that a liberal sum will go toward the maintenance of the children of his illegitimate son. Finally cornered by enemies and relatives, he deliberately brings his own death by indulging in forbidden wines and foods. Independence is more precious to him than life. Arliss's is a brilliant performance of a master of acting. He makes the proud old *Sylvanus Heythorp* a petulant, querulous but lovable octogenarian.

Best—George Arliss



HELL'S ANGELS
United Artists

Directed by Howard Hughes. The cast: *Monte Rutledge,* Ben Lyon; *Roy Rutledge,* James Hall; *Helen,* Jean Harlow; *Karl Arnstedt,* John Darrow; *Barron von Kranz,* Lucien Prival; *Lieut. von Bruen,* Frank Clarke; *"Baldy",* Roy Wilson; *Captain Redfield,* Douglas Gilmore; *Baroness von Kranz,* Jane Winton; *Lady Randolph,* Evelyn Hall; *Staff Major,* William B. Davidson; *Squadron Commander RFC,* Wyndham Standing.

This is the film that cost its maker, Howard Hughes, more than $3,000,000 and took three years to film. Also it cost the lives of a number of stunt aviators. The result is both magnificent and puerile. When the story moves into the air it grows eloquent. On landing it sputters and dies. It's something about two brothers, one noble, the other a weakling, but both Oxford men, who enlist in the Flying Corps. One almost commits treason, the other gets involved with a wicked blonde. The good brother shoots the weakling. There are steam-heated love scenes and a superb Zeppelin raid over London. The air sequences are corking, aided by matchless photography.

Best—The Stunt Aviators



MOBY DICK—*Warners*

Directed by Lloyd Bacon. The cast: *Ahab,* John Barrymore; *Faith,* Joan Bennett; *Derek,* Lloyd Hughes; *Whale Oil Rosie,* May Boley; *Stubbs,* Walter Long; *Starbuck,* Tom O'Brien; *Elijah,* Nigel de Brulier; *Queequeg,* Nobel Johnson; *Blacksmith,* William Walling; *Old Maid,* Virginia Sale; *First Mate,* Jack Curtiz; *Rev. Mapple,* John Ince.

John Barrymore did this sea yarn of Herman Melville's in the old silent days of 1926 as "The Sea Beast." Now it returns a talkie, under the original Melville title. It again relates the long search of Ahab, the roving whaler, for the killer white whale, known to the Seven Seas as Moby Dick. Moby has nipped off Ahab's leg and the search is one of vengeance. Ahab gets the whale and the girl, this time played prettily by Joan Bennett. Remember Dolores Costello in this part? This production is more intelligently done than its predecessor, the gruesome leg amputation is softened, and even the whale is a better actor. This has stirring moments.

Best—John Barrymore



ALL YOU WANT TO KNOW



Here is the Griffith who stirred pioneer movie audiences, the man who made film tradition. This filming of the life of the Great Liberator is Griffith at his best. The biography of the Emancipator has been related in celluloid before—very well, indeed, some years ago by the Rockett Brothers—but never so humanly, never so poignantly. It is told in a series of rapid sequences, but it traces Lincoln from his birth in a Kentucky log cabin in 1809 to his death at the hands of the mad assassin and frustrated actor, John Wilkes Booth. This screen biography, developed by Poet Stephen Vincent Benet in sparse brevity of fine literary quality, is superbly directed and beautifully acted.

(*Continued across the page.*)

ABRAHAM LINCOLN
United Artists

Directed by D. W. Griffith. The cast: *Midwife,* Lucille La Verne; *Tom Lincoln,* W. L. Thorne; *Nancy Hanks Lincoln,* Helen Freeman; *Offut,* Otto Hoffman; *Abraham Lincoln,* Walter Huston; *Armstrong,* Edgar Deering; *Ann Rutledge,* Una Merkel; *Lincoln's Employer,* Russell Simpson; *Mary Tod Lincoln,* Kay Hammond; *Mrs. Edwards,* Helen Ware; *Stephen A. Douglas,* Alyn Warren;

(*Continued across page*)



The best stage rôle of Cyril Maude, the veteran English actor, was the querulous but shrewdly alert old criminal lawyer of the mystery play, "Grumpy." Into the old fellow's home came suitors for his granddaughter's hand; there's a stolen diamond and much sleuthing to discover the guilty person. It is the artful, bad-tempered old Grumpy himself who, in the end, picks out the thief. Mr. Maude's performance is a little heavily limned. It lacks the subtlety of an Arliss characterization (Maude has no such shrewd comprehension of his medium), but the melodramatic romance is entertaining.

Best—Cyril Maude

GRUMPY—*Paramount*

Directed by Geo. Cukor and Cyril Gardner. The cast: *"Grumpy" Bullivant,* Cyril Maude; *Ernest Heron,* Phillip Holmes; *Jarvis,* Paul Cavanagh; *Virginia,* Frances Dade; *Ruddock,* Halliwell Hobbes; *Susan,* Doris Luray; *Koble,* Olaf Hytten; *Berci,* Paul Lukas; *Merridew,* Robert Bolder; *Dawson,* Colin Kenny.



A circus comedy—but not just a circus comedy. Because it has the amusing and versatile Joe Cook. This was once a successful stage musical comedy but, in making it into screen entertainment, musical numbers and chorus evolutions were omitted. It is now a straight comedy—and an entertaining one—with a thrill or two, such as the exciting circus tent fire. The story? The pretty daughter of the dead circus owner tries to manage the show through a hard season, aided by Cook, when the whole staff strikes. Then it is that Joe goes on and does his one-man show as the whole performance, and what a show!

Best—Joe Cook

RAIN OR SHINE
Columbia

Directed by Frank Capra. The cast: *Smiley,* Joe Cook; *Frankie,* Louise Fazenda; *Mary,* Joan Peers; *Bud,* Wm. Collier, Jr.; *Amos,* Tom Howard; *Dave,* David Chasen; *Dalton,* Alan Roscie; *Foltz,* Adolph Milar; *Nero,* Clarence Muse; *Mr. Conway,* Ed. Martindale; *Grace Conway,* Nora Lane; *Lord Gwynne,* Tyrrell Davis.



Those delightful zanies who made their sound film début in "The Cocoanuts" are back in a better stretch of celluloid madness called "Animal Crackers." From the moment the intrepid African explorer, Captain Jeffrey Spaulding (otherwise Groucho Marx) appears as the lion of the evening at the swanky reception given by the wealthy Rittenhouses of Long Island, the riot is on. Groucho is aided and abetted by his brother clowns, Chico, Harpo and Zeppo. The production is loose, rather inexpert and not over-expensive, and the whole affair is not a little in the manner of the early musical films. But it has hilarious moments.

Best—Groucho Marx

ANIMAL CRACKERS
Paramount

Directed by Victor Heerman. The cast: *Captain Jeffrey Spaulding,* Groucho Marx; *The Professor,* Harpo Marx; *Signor Emanuel Ravelli,* Chico Marx; *Horatio Jamison,* Zeppo Marx; *Arabella Rittenhouse,* Lillian Roth; *Mrs. Rittenhouse,* Margaret Dumont; *Roscoe Chandler,* Louis Sorin; *John Parker,* Hal Thompson; *Mrs. Whitehead,* Margaret Irving; *Grace Carpenter,* Kathryn Reece.



Before it was a musical comedy, "Queen High" was a straight farce by Edward Peple called "A Pair of Sixes." Maybe you saw it in one of those forms. Two partners in the manufacture of garters quarrel and a lawyer suggests that they draw poker hands to see which will run the business for a year and which will act as the other's valet for the same length of time. T. Boggs Johns, otherwise Charlie Ruggles, loses. He has a tough year but he makes it even harder for his partner, done by Ralph Morgan. The personable Ginger Rogers and Stanley Smith attractively play the niece and nephew of the partners.

Best—Charles Ruggles

QUEEN HIGH—*Paramount*

Directed by Fred Newmeyer. The cast: *T. Boggs Johns,* Charles Ruggles; *George Nettleton,* Frank Morgan; *Dick Johns,* Stanley Smith; *Polly Rockwell,* Ginger Rogers; *Mrs. Nettleton,* Helen Carrington; *Mrs. Rockwell,* Theresa Maxwell Conover; *Florence Cole,* Betty Garde; *Coddles,* Nina Olivette; *Cyrus Vanderholt,* Rudy Cameron, *Jimmy,* Tom Brown.

ABOUT THE NEW PICTURES

ABRAHAM LINCOLN
United Artists

The cast continued: *Herndon,* Jason Robards; *Tad Lincoln,* Gordon Thorpe; *John Wilkes Booth,* Ian Keith; *John Hay* (Secretary to President), Cameron Prudhomme; *General Scott,* James Bradbury, Sr.; *Young Soldier,* Jimmie Eagle; *General Grant,* Fred Warren; *Secretary of War Stanton,* Oscar Apfel; *General Sheridan,* Frank Campeau; *General Lee,* Hobart Bosworth; *Colonel Marshall,* Henry B. Walthall.

There are innumerable great moments, from the very opening, when the camera moves across an endless sweep of virgin forest, silent save for the call of the coyote, to seek out the lonely cabin of the Lincolns. The biggest moment shows the lonely and brooding Lincoln, a gaunt, sorrowing figure in great shawl and woolen socks, pacing the deserted East Room of the White House at midnight. Another electrical sequence reveals General Phil Sheridan and his wild ride to save the demoralized Union forces. Walter Huston's Lincoln is a magnificent performance, with no posing for the ages or the camera. Kay Hammond's Mary Todd Lincoln and E. Allyn Warren's Grant are excellent. See "Abraham Lincoln" by all means!



ANYBODY'S WOMAN
Paramount

Directed by Dorothy Arzner. The cast: *Pansy Gray,* Ruth Chatterton; *Neil Dunlap,* Clive Brook; *Gustave Saxon,* Paul Lukas; *Grant Crosby,* Huntley Gordon; *Eddie Calcio,* Tom Patricola; *Dot Calcio,* Cecil Cunningham; *Katherine Malcolm,* Juliette Compton.

A splendid performance by Ruth Chatterton and intelligent direction by Dorothy Arzner lifted this slender Gouverneur Morris yarn above the average. A young New England lawyer—scion of a strait-laced family—marries a burlesque actress while on a lengthy spree, trying to forget that his wife has divorced him to make a money match. Will the strange marriage break or make him? Since Miss Chatterton is the cheap little burlesque chorine and Clive Brook is the legal light, the problem gains much dramatic interest. Paul Lukas hovers on the horizon as a potential home-breaker and then brings the two together.

Best—Ruth Chatterton



DANCING SWEETIES
Warners

Directed by Ray Enright. The cast: *Bill Cleaver,* Grant Withers; *Molly O'Neil,* Sue Carol; *Jazzbo Ganz,* Edna Murphy; *Needles Thompson,* Eddie Philips; *Pa Cleaver,* Tully Marshall; *Mrs. Cleaver,* Margaret Seddon; *Mrs. O'Neil,* Kate Price; *Emma O'Neil,* Adamae Vaughn; *Jerry Browne,* Sid Silvers; *Nellie O'Neil,* Dora Dean; *Ted Hoffman,* Vincent Barnett.

This features a song hit that you will be hearing over your radio for many months. It is called "Kiss Waltz" and was written by the two authors who upset the ether with that sentimental orgy, "Dancing with Tears in My Eyes." Dance hall acquaintances—a boy and a girl—fall in love and get married when the couple who are scheduled to be wed on the dance floor fail to appear. But the boy grows tired of home life and returns to the dance hall. The girl follows. There is a reconciliation. Not much of a story, but it is pretty well done by Sue Carol and Grant Withers as the young couple. Edna Murphy is a blond vamp.

Best—Sue Carol



LITTLE ACCIDENT
Universal

Directed by William James Craft. The cast: *Norman,* Douglas Fairbanks, Jr.; *Isabel,* Anita Page; *Madge,* Sally Blane; *Monica,* Zasu Pitts; *Doris,* Joan Marsh; *Gilbert,* Roscoe Karns; *Hicks,* Slim Summerville; *Rudolpho Amendelara,* Henry Armetta; *Mrs. Overbeck,* Myrtle Stedman; *Mr. Overbeck,* Albert Gran; *Dr. Zernecke,* Nora Cecil; *Miss Hemingway,* Bertha Mann.

In the background of a maternity hospital, with a reception room full of anxious fathers and near-fathers, this rather boisterous comedy is a little different. Just as he is to wed Madge, the young Norman Overbeck discovers that he is a father. You see, his first wife, Isabel, had her marriage annulled—and the annulment came before the arrival of the stork. There's a dilemma. A glimpse of the baby changes the whole course of Norman's life. The panorama of nervous fathers dazed by the machinery of modern birth is worth observing. Douglas Fairbanks, Jr., works hard as the bewildered young father.

Best—Doug Fairbanks, Jr.



WAY OUT WEST—*M-G-M*

Directed by Fred Niblo. The cast: *Windy,* William Haines; *Molly,* Leila Hyams; *Pansy,* Polly Moran; *Trilby,* Cliff Edwards; *Steve,* Francis X. Bushman, Jr.; *La Belle Rosa,* Vera Marsh; *Buck,* Charles Middleton; *Pete,* Jack Pennick; *Tex,* Buddy Roosevelt; *Hank,* Jay Wilsey.

Bill Haines has a new contract. He need not worry right now, but a series of comedy melodramas such as "Way Out West" should play havoc with anyone's film career. It is built for humor, but real laughs will come when audiences titter in the wrong spots. Haines is a flip sideshow barker who trims a bunch of cowboys. In retaliation they kidnap him and put him to work in their ranch house until he earns enough to repay their losses. Of course, he falls in love with the girl of the ranch, none other than Leila Hyams. Some comedy is provided by Cliff Edwards and Polly Moran. Only for violent Bill Haines fans.

Best—Bill Haines





Dick Arlen—then Sylvanus Mattimore—was sixteen when the World War came. But he was big, husky and adventuresome. With his father's permission, he became a cadet in the aviation corps of the British Army. He trained in Canada. The picture above shows Arlen at the age of eighteen.

St. Paul Remembers Dick Arlen as Sylvanus Mattimore, a Gay Youth with a Penchant for Play Acting

By

CHARLES W. MOORE,

of The Pioneer Press,

St. Paul, Minn.

IT probably never has occurred to Richard Arlen that he always has been an actor.

Ever since his toddling days, less than thirty years ago, he has had, by more or less inadvertence, a penchant for being someone else. His hobby has been acting, and he has ridden it with a good measure of success.

Arlen might have been a second Christy Mathewson or another Johnny Weissmuller. He is endowed with the talents of a star athlete, plus the luck o' the Irish. He is, as his father puts it: "A mixture of Irish and Irish."

DICK'S best informed biographer is his father, handsome, white-haired, mild-mannered James Mattimore, an attorney in St. Paul, the screen star's home town. On September 1, 1899 the future motion picture actor was christened Sylvanus—and for no particular reason. It can be said here that Dick evinced a natural repugnance towards such a first name. He is known as Van to his family, although his professional name creeps into conversation about him.

"Van—Dick always has been an actor," said the father. "I've observed him acting thousands of times, and he was always natural about it. I wasn't surprised when he wrote that he had been selected for a major part in 'Wings.' But then, I learned long ago that he is full of surprises.

"I've said that Van has always been an actor. Well, here's an example: Suppose that while he was a student in Central High School he had acquired, by some hook or crook, a pack of cigarettes. He would call his pals together, leisurely pull the packet from his pocket and, after opening it and taking one, he would pass it around. When the last boy would hand it back Van would put up a hand, shake his head and say: 'Keep it, Bill. I've got another pack.'

"You see, he wanted to create an impression. Just plain acting. Chances are he wondered where and how he might get more cigarettes, but in the pleasure of being big-hearted Van overshadowed any anxiety that he might have had concerning future smokes."

While Mr. Mattimore is keen about his son's success



Richard Arlen, at the age of two years, with his sister, Mabel. According to reports from Arlen's home town, St. Paul, Dick was looked upon as something of a pest by his two elder sisters, Mabel and Roe.

HOME TOWN STORIES of the STARS

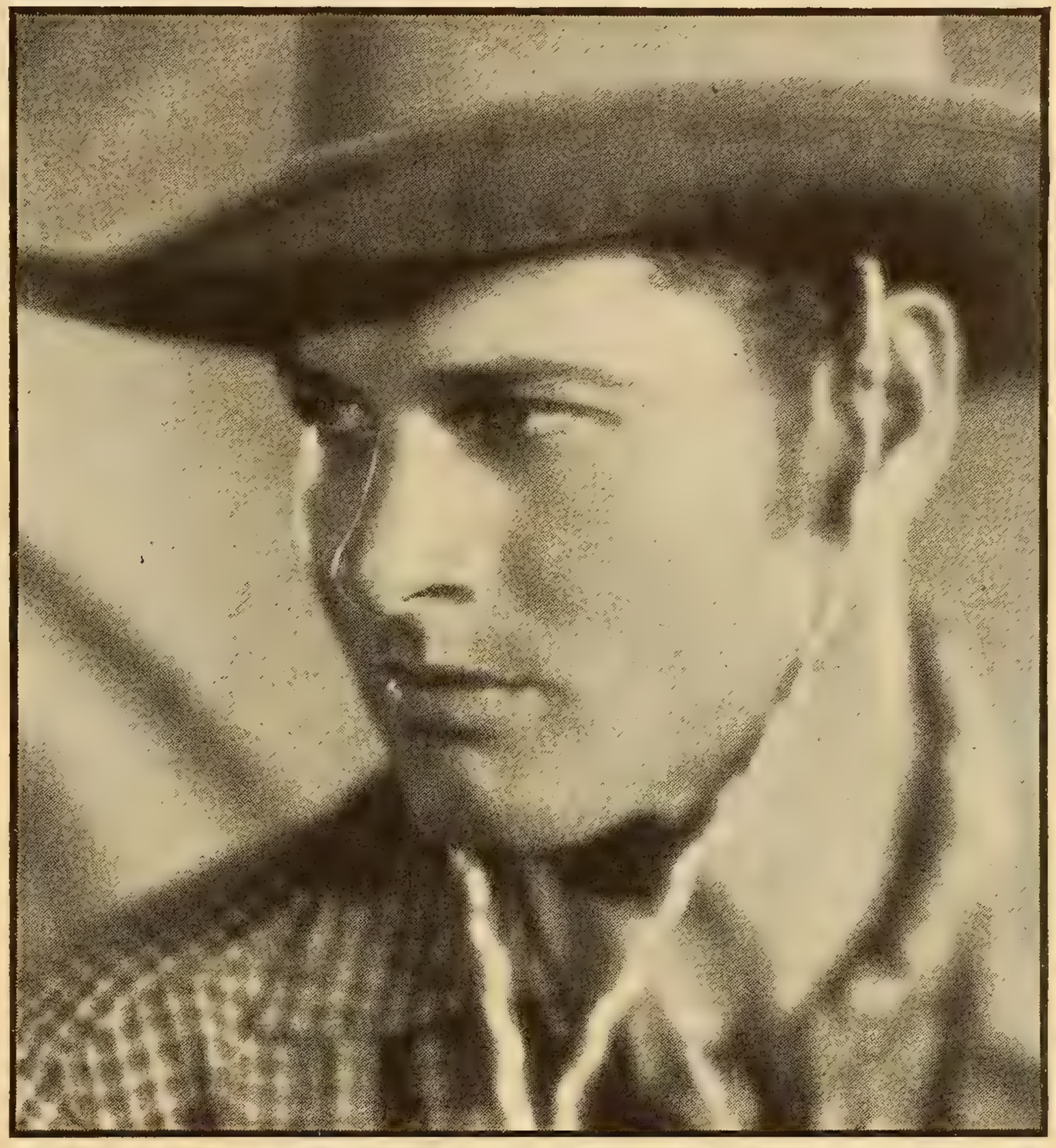
and future as a screen star, he gets an immense kick out of reminiscing. Recall, in his presence, Dick's prowess as an athlete during his High School days and you have touched the father's heartstrings. Mr. Mattimore is an athlete. He plays better golf than one would expect for a man in his early seventies.

When the youngest Mattimore was three years old his family went to White Bear Lake, a summer resort near St. Paul, to live in a big white house. Dick lived in the water. He learned to swim before he was five.

"He was a regular fish," his dad recalled. "It was a real chore to keep him out of the water. He owes his physique—his broad shoulders and lean, hard arms and legs—to swimming. He still is a star at this sport. He liked ice-boating and sailing, too. Van was a first-class skipper for a youngster."

Arlen's abilities as a tank star won him considerable fame of the home town variety. He swam for Central High School and for the St. Paul Athletic Club. He coached swimming in the St. Paul Church Club and swam and rowed one summer for a Duluth organization.

But, in spite of his aquatic skill, he is best remembered as a baseball pitcher.



Sylvanus Mattimore—otherwise Dick Arlen—as he is today, a popular movie star. This portrait study shows him in "The Law Rides West," in which he plays a romantic and dashing sheep-herder.

"HE was one of the best amateur pitchers I ever saw in action," says his father. "Ask any of the Twin Cities sports writers and they will tell you the same. I guess he hasn't pitched a game since he was a member of the British Air Corps in Toronto. That game must have been a real battle, but I'll wager Van would rather remember the trouncing he gave St. Thomas Military Academy than any other victory."

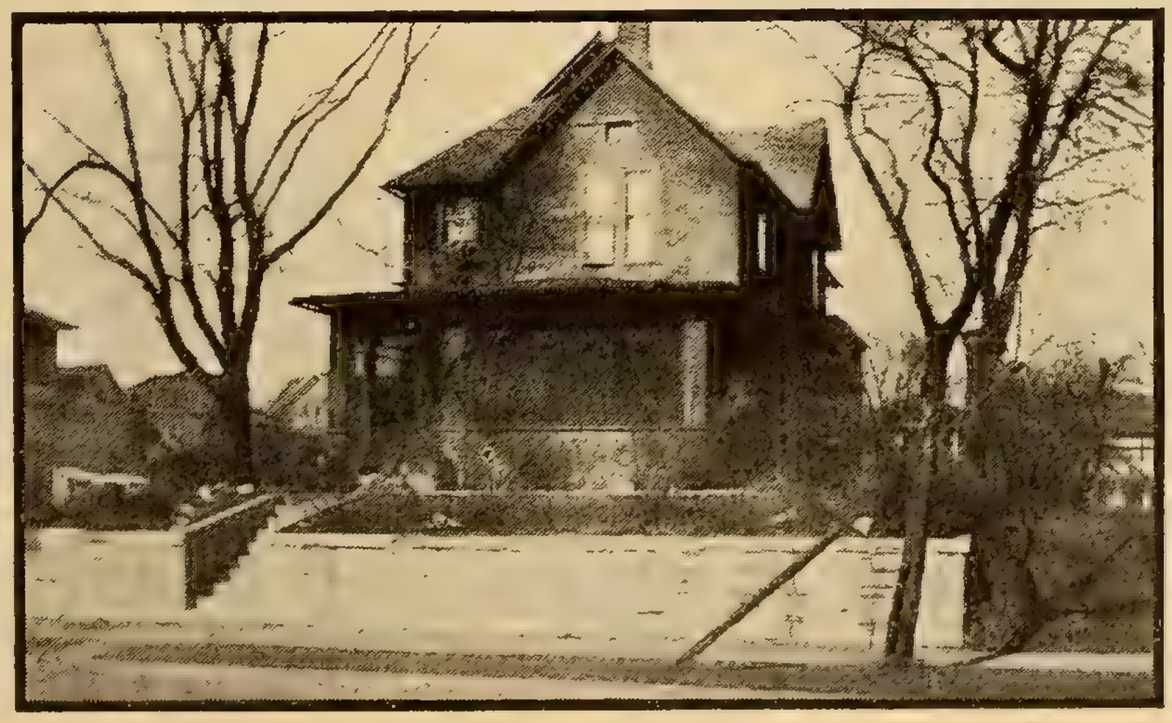
The story about this game isn't so much a matter of hits, runs and strike-outs as it is of Dick's personality, his determination. He is aggressive, but quietly so. His victory over the military school was won while he was a student in Central High. It ended a long standing feud in which Dick played a leading rôle.

"The trouble began back in 1915 when Van was about fifteen years old," said Mr. Mattimore. "The family learned one day that Van wasn't going to school at the academy, where he enrolled in September. He was acting this time, too. Every morning he would leave home dressed in his uniform and with a lunch under his arm. He faked his report cards for two months. His grades during this period were excellent. When I found out about this 'ratting' from school I made a special trip to the academy to investigate.

"I learned that Van and Father Dumphy, then athletic director, were having difficulties, about what I don't remember. Something trivial, I suppose. After a conference I instructed Van to make his peace with Father Dumphy, and I started back to my office. As I was boarding the rear end of a trolley I noticed Van climb in the front entrance. We sat down together. I asked him if he remembered my instructions, and he said 'yep.' I saw his jaw was set and his eyes were glinty.

"I'm going down to Central and enroll," he

(*Continued on page* 117)



Richard Arlen's birthplace, at No. 927 Hastings Avenue, St. Paul, Minn. Dick's father, James Mattimore was—and still is—a prominent attorney of St. Paul.

Those Were the DAYS



Photograph by Witzel, Los Angeles

Clara Bow, as she looked when she first achieved Hollywood. This was after her appearance in "Down to the Sea in Ships" and long before she attracted the attention of the movie millions. The date was 1924, just six years ago. How much happens in Hollywood in six years.

Below, a scene from The Jesse Lasky Feature Play production of "Sweet Kitty Bellairs," produced in 1916 and starring Mae Murray of the bee-stung lips. Miss Murray was a popular star and her performance of the belle of old Bath was looked upon as a scintillating characterization, indeed. "Sweet Kitty Bellairs" was based upon the stage play of David Belasco and Edgerton Castle. It was made into a sound film recently by the Warners.



Before the Screen Spoke Its First Word and Sang Its First Theme Song



At the right, Alla Nazimova in her production of "Camille," with Rudolph Valentino playing opposite. The year was 1921. Valentino had not yet been discovered by the Hollywood movie producers and he was still a leading man. Five years of brilliant success and unprecedented fame lay ahead. Mme. Nazimova, on the other hand, was near the end of her flashing celluloid career.



Hobart Bosworth's newest film performance is as the immortal General Lee of David Wark Griffith's "Abraham Lincoln." He plays the leader of the Confederate forces with great skill. It is quite a step to the Hobart Bosworth of 1915, shown at the right. Here he is playing "An Odyssey of the North," in the days when he was the star of Bosworth Films.



Guess who is the eccentric dancing gentleman at the left. Guess again. Ramon Novarro. Honest! Fresh from his season with the Marion Morgan Dancers, Ramon did a dancing bit in the famous Mack Sennett comedy, "A Small Town Idol." This starred Ben Turpin, who now seems to be forgotten by the films. The date was 1920. That was before Novarro was discovered by Rex Ingram and brought to prominence in "The Prisoner of Zenda."

Photographs from the Albert Davis Collection

The Face of a Thousand Memories

(*Continued from page* 45)

IN the film colony he was often referred to as the man nobody knew. Socially he didn't go out at all. Once a year you might see him with his wife at an important opening, slipping through the crowds almost unrecognized. Not in the least interested in the celebrated audiences which usually share with the picture the interest on that occasion. He concentrated always on the picture itself.

Twenty-two years ago, when he was playing with the Ferris Hartman company in San Francisco, he married a girl in the show. Very little has been said about the Chaneys' married life, because Lon detested personal publicity. To the world he wanted to be no Lon Chaney, the man, but always Lon Chaney, the actor. If they knew him as he really was, they might sometimes be conscious of him behind his make-ups and that would interfere with the illusion.

But he and his wife lived a devoted love story for almost a quarter of a century.

They had a simple, pretty home in Beverly Hills where they lived quietly. Mrs. Chaney had no interest except in her husband and his work. If she worried about his health, she said nothing. Probably she knew it wouldn't do any good. He loved his wife and his home, but his mind belonged always to his work.

Everyone in Hollywood talks shop to some extent. But you couldn't talk anything else to Lon Chaney. Every conversational path led back to motion pictures. Every book he read was in some measure used to build up his work.

THE man had a strange history, which perhaps bred his deep interest in characters that were great dramatically, but that most actors would not care to attempt. His father and mother were deaf and dumb. As a child he learned to make them understand him by his facial expressions and his pantomime, since he had no other means of communication with them. He was passionately devoted to his mother and her misfortune bred in him a tenderness and an understanding for those sent into the battle of life with great physical handicaps. He did not draw back from deformity. He wept over it.

His schooling came from life itself. After a few years in grammar school he went into the world to make his living. His parents were very poor and he wanted to help them. To the day of his death he carried his card of membership in the stage hands' union. It was a great pride to him that he started as a stage hand and in a cheap theater and worked his way out from behind the scenery to act for audiences.

At the M.-G.-M. studio he was the idol of all stage hands, property men, grips and electricians. If a lot of the higher-ups didn't know him, these men did. He still talked their language and was always interested in their problems.

Oddly enough, for his background gives nothing to explain it, the man was a real student. In furthering his work, he made a study of anatomy, of sculpture, of medical theories and books. It took him months to figure out the make-up for "The Hunchback." Any other actor would have been satisfied to put on a fake hump and attempt to create the illusion. Not Chaney. He figured out a system of straps that actually bound his body into the physical semblance of the part he was playing.

The few people who knew him well claim he never recovered from that picture and that he suffered for years as a result of that contortion.

HIS ambition to be an actor came when he was working as a stage hand. From behind the wings he watched them do their stuff and decided he could do it, too. He started practicing eccentric dancing, part of which was almost the work of a contortionist. A real worker, he'd stay after everyone else had left the theater and work on his dance, when the rest of the gang had gone out to have a good time somewhere.

His reward came. At a benefit a dancing team failed to show up. Chaney stepped into the breach and made a real hit. For years he drifted about in musical comedy, with Ferris Hartman, with Kolb and Dill, always doing slapstick comedy dances, with his serious face and his odd movements.

He got into pictures in 1912 as a slapstick comedian, then as an extra in Westerns, finally working up to be a director. But his heart was yearning for his first love. He wanted to act. Yet Chaney was the least like an actor in appearance and habits and mannerisms of any man who ever became a motion picture star.

In 1914 he appeared in "Hell Morgan's Girl," in which he played the heavy. He was so good that they slated him for heavies. But already Chaney was playing with make-up devices, experimenting in his dressing room as Edison experiments in a laboratory. He was never really happy in a straight part. There had to be some tricks of make-up and even if the part didn't call for them he'd try to put them in somehow.

There is no question that Chaney knew more about make-up than anyone else in the world. When he found that he could no longer play the bizarre roles such as "The Hunchback," it broke his heart.

IT is good to remember that his last picture was his best and that he so regarded it. When he made "The Unholy Three" as a silent picture some years ago, he got a great kick out of it. All the arts of make-up came into play with his own characterization and that of others in the picture. But he always complained bitterly that it was too bad he couldn't use his ventriloquist stunts, which he had learned from a ventriloquist in a show years ago. As soon as talking pictures became an established fact he started begging Irving Thalberg, whom he regarded as the greatest man in the world, to let him do it. He did. It was his fadeout and a glorious one.

Probably the public which has long been devoted to Chaney will never forget him as the fake cripple in "The Miracle Man." The scene where he was healed by the Miracle Man was a great piece of work—again a great piece of physical contortion which no one else on the screen could have attempted. Yet it was in the simple moment of The Miracle Man's death that I shall always remember him. No make-up could have conveyed the grief and the adoration that shone in Chaney's eyes in those moments.

Chaney sacrificed himself upon the altar of his strange ambition. His life is over. But he takes his place now with the screen immortals. The serious, mysterious figure of Lon Chaney will not be so much missed around Hollywood, because he never let Hollywood know him well enough. But on the screen he will be missed terribly. And he has his wish. It is as a great actor we will remember him, and not as a personality. That would be the epitaph he would want. We give it to him unreservedly.

A great actor has died.

THE funeral of Lon Chaney was attended by most of the film famous of Hollywood. The burial took place in the Forest Lawn Cemetery, in Glendale, Mr. Chaney being buried beside his father.

It is interesting to note that, when Lieutenant Colonel H. S. Dyar, United States Marine Corps chaplain, had completed his simple eulogy, violin and organ began softly the strains of "Laugh, Clown, Laugh"—the title and theme song of one of Chaney's most successful pictures.

"Even though you're make-believing,
Laugh, clown, laugh.
Even though your heart is grieving,
Laugh, clown, laugh."

Sam and Jack Feinberg, set musicians for Chaney since he made his big hit in "The Hunchback of Notre Dame," wept as they played the notes of Chaney's favorite "mood music," used at the studio in the old silent film days while the cameras ground away on scenes that often required Chaney to carry on in spite of painful poses.

The widow, Mrs. Hazel Chaney, to whom the actor's last request had been to have his "set music" played at the funeral, collapsed, weeping hysterically. Tears welled in the eyes of friends of Chaney in attendance. They included men and women whose names are known wherever films are seen, officers of the Marine Corps, and down-and-outers of pictures and other professions, whom Chaney has befriended.

The Hollywood motion picture colony was represented by Lew Cody and William Haines, actors, and Louis B. Mayer and Irving Thalberg, executives at the Metro-Goldwyn-Mayer studios, where Chaney did most of his work.

No religious music was played in the downtown chapel during the services, which followed the Episcopalian ritual. The first song played was the popular waltz of a few years ago, "Let the Rest of the World Go By."

The active pallbearers were Chaney's

(*Continued on page* 104)

What the Stars Are Doing

STAR	TITLE	DIRECTOR	KIND OF STORY	LEADING PLAYER
FIRST NATIONAL STUDIO				
Nothing shooting except three foreign versions				
FOX STUDIO				
Maureen O'Sullivan	Just Imagine	Dave Butler	Musical Comedy	El Brendel
George O'Brien	Fair Warning	Al Werker	Western	Louise Huntington
Edmund Lowe	Scotland Yard	W. K. Howard	Detective	Joan Bennett
Will Rogers	Lightnin'	Henry King	Comedy	Louise Dresser
HAROLD LLOYD STUDIO				
Harold Lloyd	Feet First	Clyde Bruckman	Comedy	Barbara Kent
METRO-GOLDWYN-MAYER STUDIO				
Lawrence Tibbett Grace Moore	New Moon	Jack Conway	Operetta	
Anita Page	War Nurse	Edgar Selwyn	Drama	Robert Montgomery
Charles Bickford Kay Francis	Passion Flower	C. B. DeMille	Drama	Lewis Stone Kay Johnson
PARAMOUNT EAST COAST STUDIO				
Ina Claire Fredric March	The Royal Family	Cyril Gardner George Cukor	Comedy-Drama	Mary Brian
PARAMOUNT WEST COAST STUDIO				
Jackie Coogan	Tom Sawyer	John Cromwell	Romance	Mitzi Green
Jack Oakie	Untitled	Victor Heerman	Navy Story	Lillian Roth
Charles Rogers	Along Came Youth	Lloyd Corrigan	Romance	Frances Dee
R K O STUDIO				
Amos 'n' Andy	Check & Double Check	Mel Brown	Comedy	Irene Rich
Richard Dix	Cimarron	Wesley Ruggles	Pioneer Romance	Irene Dunne
UNITED ARTISTS STUDIO				
Ronald Colman	Untitled	Irving Cummings	Romance	Constance Cummings
Evelyn Laye	Lilli	George Fitzmaurice	Operetta	John Boles Lilyan Tashman
UNIVERSAL STUDIO				
Lupe Velez	East Is West	Monta Bell	Romance	Lew Ayres
Betty Compson	Boudoir Diplomat	Mal St. Clair	Romantic Comedy	Ian Keith Mary Duncan
WARNER BROTHERS STUDIO				
Margaret Schilling	Children of Dreams	Al Crosland	Drama	Paul Gregory
Olsen & Johnson	Fifty Million Frenchmen	Lloyd Bacon	Musical	Claudia Dell
Bebe Daniels	Ex-Mistress	H. Del Ruth	Drama	Ben Lyons
TIFFANY STUDIO				
James Hall	Third Alarm	Emory Johnson	Melodrama	Anita Louise
Rex Lease	Untitled	Richard Thorpe	Western	Dorothy Sebastian



Necking for beauty's sake, as demonstrated by Jean Arthur. First, lie on a divan, allowing the head and shoulders to droop over the edge. Second, turn the head from left to right fifteen times. Third, raise the head from the shoulders and lower it. Fourth, complete the exercises with a gentle massage, using the middle and forefingers of both hands and drawing them from the center of the neck back to the lobes of the ears.

FIRST AIDS to BEAUTY

This Month the NEW MOVIE Expert Considers the Winter Clothes Problems—How to Gain Charm and Attractiveness

By ANN BOYD

HERE we are, this month, with a great deskful of questions to answer and a stack of Winter clothes and make-up problems to be solved. For although this is officially and ostensibly a beauty department, the clothes question will come up, especially because color has so much to do with the hair and the skin.

This winter the color agitation is particularly keen because, with the switch in styles, comes an accompanying change in our color schemes. The problem that is bothering many of the younger girls is whether to wear black—which is most fashionable and the rage in Paris—or whether to stick to the gayer colors that are supposed to be more appropriate to younger girls.

Jacqueline of East Liverpool, Ohio, is one of these younger girls who craves a long, black tight-fitting dress that falls into a flare skirt. Jacqueline's problem is typical. You see, for some seasons, the older women had a frantic time trying to adapt their faces and figures to the flapper styles. And now that the more mature sophisticated fashions have come in, the tables are turned. The young girls, who have been having everything their own way, are obliged to adapt the fashions to *their* age and figures.

If I were Jacqueline I should go right ahead and get the black slinky dress and peace would reign in my soul. But I should also *not* wear it in its unrelieved and somber majesty. I should brighten it up. I should buy a wide white collar, an ecru collar and a collar with some colored edging. Or how about one of those new scarfs? They aren't like the old scarfs, bright and flowered and wide; they are rather short, made in a stole effect, and of black satin with a light, vivid lining.

Even Paris—which realizes that the young woman is, after all, the most important factor in dress buying — is modifying its black dresses with touches of color in collars, scarfs and accessories. So the young girl may add color with a clear conscience, because the old rule that the face should be framed by a lighter shade of material than the dress still holds good.

GIRLS who are decidedly blonde, emphatically brunette or obviously red-haired, do not have as great difficulty in choosing their colors as the Undecided and In-Betweens. For instance, Frances K., of Columbus, Ohio, has dark brown hair and gray-blue eyes and a medium complexion, and she wants to know her correct colors. For evening, obviously, she should wear blues that will intensify the blues in her eyes or rose and geranium shades that will bring light to her hair. In the daytime, too, she should contrive to have a touch of blue about her. She can also wear deep autumn browns, the new brick reds and blue-greens. In fact, greens, unless they are very hard and sharp or too heavily shaded with yellow, are almost universally becoming. This is a rash statement, but I think that most girls are almost sure to find just the right shade for themselves in the wide range of delectable greens now used in dress fabrics. (*Continued on page* 105)

WHAT A KITCHEN KNIFE CAN TELL YOU ABOUT WASHDAY



A KITCHEN KNIFE and easier washdays! They may seem miles apart. And yet . . .

Unwrap a bar of Fels-Naptha and cut into it. As the blade eases through the big, generous bar, what do you see? . . . from top to bottom a smooth, velvety texture that plainly says, "This is unusually good soap!" But don't stop here, for the best is yet to come.

Hold this soap up to your nose and sniff. Naptha! You can smell it. Plenty of it *all through the bar*. Naptha, you know, is an unusual dirt-loosener. It is combined with the good golden soap by a special process that keeps it there, on the job to the last thin sliver.

So every time you use Fels-Naptha, you get the help of two safe, active cleaners instead of one. Plentiful naptha working hand-in-hand with good golden soap. Briskly, busily, this sturdy pair loosens the most stubborn dirt and washes it away without hard rubbing. And that's why millions say Fels-Naptha is the real washday bargain. It brings you not more bars, but more help. *Extra* help that saves *you!*

Next washday, use Fels-Naptha and have this *extra* help. See how much quicker and easier it makes your washing; how sweetly clean and fresh it gets your clothes. Notice, too, how gentle Fels-Naptha is to the hands. That's because it loosens dirt so quickly that you don't have to keep them in the water long.

Another advantage—there's no fussing, no special directions for you to follow with Fels-Naptha. Use it *your* way. Use it in tub or washing machine. Soak your clothes with it or boil them, just as you wish. Being a soap, Fels-Naptha naturally works best in hot water. But unlike many other soaps, Fels-Naptha will turn out a sparkling wash in lukewarm or even cool water.

Your nearest grocer sells Fels-Naptha. Get a few bars to-day. Or better still, ask for the convenient 10-bar carton—then you'll have *extra* help aplenty for all your washing and household cleaning tasks.

SPECIAL OFFER—Whether you have been using Fels-Naptha for years, or have just now decided to try its *extra* help, we'll be glad to send you a Fels-Naptha Chipper. Many women who prefer to chip Fels-Naptha Soap into their washing machines, tubs or basins find the chipper handier than using a knife. With it, and a bar of Fels-Naptha, you can make fresh, golden soap chips (that contain plenty of naptha!) just as you need them. Mail coupon, with a two-cent stamp enclosed to help cover postage, and we'll send you this chipper without further cost. Here's the coupon—mail it now! © 1930, FELS & CO.

TNM 11-30

FELS & COMPANY, Philadelphia, Pa.

Please send me the handy Fels-Naptha Chipper offered in this advertisement. I enclose a two-cent stamp to help cover postage.

*Name*_____

*Street*_____

*City*_____ *State*_____

Fill in completely—print name and address

What the Stars Pay for Their CLOTHES

(*Continued from page* 67)

tabs with tails trimming the inside pockets, are always used with expensive goods, and the result is really smarter and considered more distinguished than the more expensive whole fur coat. Do not believe that it is cheaper, for several of such coats are required by the smart dresser, in one season.

Evening dresses, the most romantic, beloved, and distractingly expensive of all the wardrobe, and the most perishable as well, represent a large outlay in any Hollywood budget. As Estelle Taylor says, every social event in Hollywood is a business affair, for there every star realizes that she must be at her very best. It would be unthinkable to attend a large function such as Bebe Daniels' wedding, without a totally new costume.

Every big opening sees another special outfit planned and worn with effect. Where beauty is a business, one must expect that this is true.

Few stars would feel properly clothed in an evening dress that cost less than $200. With a lacey jacket such as might be worn with a summer evening costume, Mary Nolan paid $500 (the gown was of white (*Continued on page* 108)



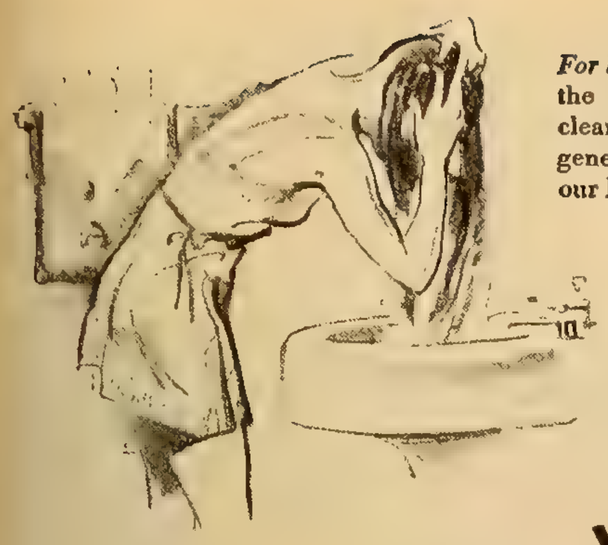
Estelle Taylor is a shrewd and careful buyer. This striking silver cloth gown, which fits Miss Taylor's personality so well, cost her $200.

recognize the pictorial value of trim, well-shoed feet; and ready-made or made-to-order shoes receive a generous part of the budget for clothes.

TOPCOATS are always with us; they may be the expensive tweed or wool tailored coat, to go over a tailored suit; they may be from $200 to $250. They may be polo coats, at $35 to $200 for a camel's-hair one. They may be the very expensive, smart and luxurious fur-trimmed coats to be worn with the afternoon dress. These coats are rarely less than $250 even if trimmed with the lowly lapin; trimmed in better fur they rise to $850. Broadtail panels, fox collars and cuffs, ermine collars and



Hedda Hopper, shown at the right as she appeared in "Let Us Be Gay," is known as Hollywood's canniest buyer of clothes and best dressed woman, on $3,000 a year.



For highlights in your hair, the chief requirement is cleanliness . . . frequent, generous shampoos. (See our booklet).



To help keep away wrinkles, and flabby flesh, scrub lustily with your wash cloth, make of your toweling an exercise.



For a new smart look to your clothes, put on *nothing* that isn't crisply clean.

What to do?



When elbows are dark and roughened, the remedy is simple: soap-scrub this unloveliness away.



What to do?

For a more beautiful complexion, try some of the many suggestions in our booklet, "The Thirty Day Loveliness Test."

WHAT TO DO?



For better times, to look your best, just take a bath. Here's vigor, verve, vivacity; beauty, poise, and charm.



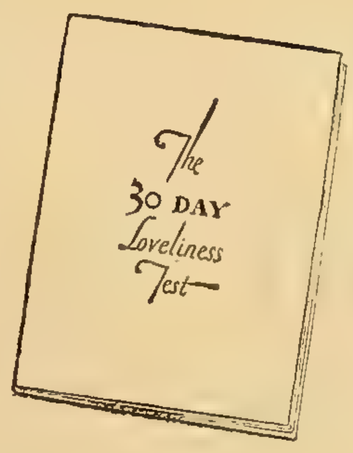
To have beautiful hands, never wash them casually. Scrub them well. Rinse them thoroughly. Dry them completely. (See booklet).

The way to loveliness is in this book

There IS a way to loveliness . . . a way that anyone may take. And its cost . . . only a little effort on your part . . . an earnest wish that you may become a happier, more charming, and better liked person.

What is loveliness? Let's see if we can't list some of the precious ingredients. First, isn't loveliness a quality of "inner spirit," made up, in turn, of things like pride in self, and confidence? (Here, surely, is the truest source of poise and personality).

Next, isn't loveliness better health . . . disclosing itself in many ways, as in skin that is clear and tinted naturally, hair that has a luster, and eyes a sparkle. Third, loveliness undoubtedly is charm of dress . . . style, neatness, immaculacy.



Loveliness is all and principally these things. Don't you agree?

Then possibly you will also hold with us that right in your own home, in your bath tub and basin, in your laundry bag and dresser drawer, are vast possibilities for you of greater loveliness.

But where to start! What, precisely, to do! Isn't that the big problem?

Feeling sure that it is, we urge you to send for "The Thirty Day Loveliness Test," a new and a different kind of beauty booklet. For here are easy instructions . . . and *a definite program to follow.* Mail the coupon promptly, for a free copy of this most unusual booklet.

CLEANLINESS INSTITUTE

Established to promote public welfare by teaching the value of cleanliness

45 EAST 17TH STREET, NEW YORK, N. Y.

Important: Perhaps you also would be interested in "The Book About Baths," or "A Cleaner House by 12 O'Clock." These, too, are free . . . a part of the wide service of Cleanliness Institute.

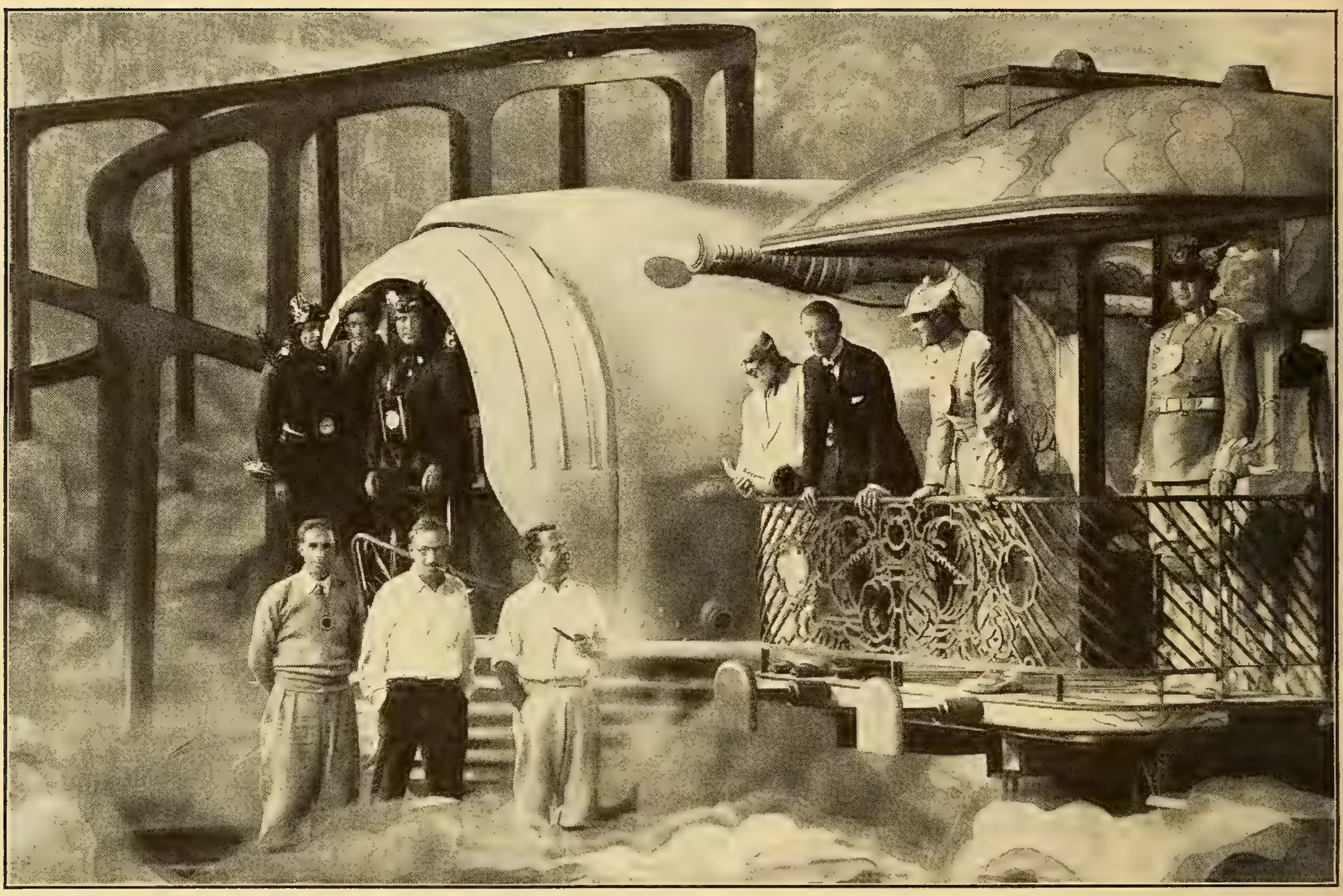
CLEANLINESS INSTITUTE, Dept. T-4
45 East 17th Street, New York, N. Y.

Please send me free of all cost "The Thirty Day Loveliness Test."

Name .....

Street .....

City ..... State .....



Transfer here from Heaven to Hell! Here you see some of the technicians and part of the cast of the new Fox adaptation of Ferenc Molnar's fantastic play, "Liliom." Charles Farrell, who plays Liliom, is seen between two of the demon guards on the Red Special, bound for the hot regions. On the platform of the Celestial Limited, en route to Heaven, is H. B. Warner, playing the Chief Magistrate, together with Heavenly Guards. Standing by are Chester Lyons, cameraman, Harry Oliver, art director and designer of the bizarre setting, and Frank Borzage, the director.

Visits to the Great Studios

(*Continued from page* 53)

that you are in Paris. Turn a corner and you walk down an Avenue in Havana, another and you're on Berlin's Unter den Linden. In the center of the park towards which these converge will be a massive, sculptured Italian fountain. It is a mighty dream coming true.

So far, in the building of this studio, there has been used 7,600,000 feet of lumber; 7,300,000 feet of reinforcing steel; 416,000 square feet of paving and sidewalks; 19,800 tons of cement; 96,000 tons of rock; 153,000 pounds of nails; 60,000 feet of water pipe; 45,000 feet of water and sewer mains; 54 miles of electrical cable and conduit laid underground; 70,000 square yards of carpet; and the 14 foot wall is 6,200 feet long and contains 86,800 feet of cement.

Every new development of science pertaining to photography and sound recording is available at this studio. And a laboratory houses experiments which may revolutionize the industry at any time. Rehearsal halls, refrigeration and heating plants which reach every square foot of every building on the lot, a large library filled with invaluable reference volumes for the use of writers and researchers, a mill, a blacksmith shop, a plumbing shop, a furniture shop, yes, even a clothes shop where fashion experts turn out the modes and models you see worn on the screen by the stars.

In the case of this studio more than any other, it is silly to go enumerating the individual buildings and units. Let your imagination run wild, think of *anything*—and it will be found or can be built in record time at Movietone City.

IT is just that, a city. A walled city in which the workers could live forever and enjoy all the comforts of any man. There is even a clubhouse with a completely equipped gymnasium, Turkish bath, lounge room, card rooms and a hospital ward.

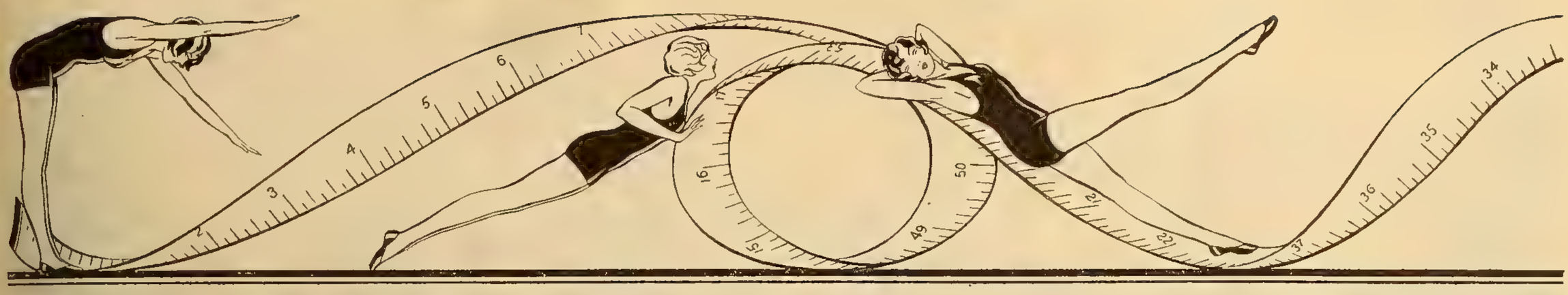
Like New York, Los Angeles and other fast growing cities, Movietone City is not finished now and will not be for years. Month after month, year after year, new construction goes forward to meet the growing and changing demands of entertainment for the world, not only in English but, in the order of their importance in revenue, in Spanish, Portuguese, German, French, and Italian. Gradually the old studio at Sunset and Western is being abandoned. Within a year motion pictures will no longer be recorded on those two lots on both sides of Western Avenue. The old stages will be torn down and in their place will be erected a new 5000-seat Fox Theatre, while across the street new color laboratories will be built, and also rehearsal stages for the Fanchon and Marco girl and music shows which each week carry the gospel of sunkissed beauties from Hollywood into the north, east and south.

They are building six new stages now at Movietone City and already this wonder of the studios is inadequate to care for present needs.

JUST last week Bill Farnum was in Pasadena. He drove to Malibu Beach, and on the way passed the old Edendale studio and the new Movietone City. He arrived at Malibu with a far-away look in his eyes.

"That old place," he said, "at Edendale. We thought it pretty good. But now, covered with tattered old circus and election 24 sheets, the roof fallen in and spiderwebs all over it—well, it's a far cry from that old Fox studio to the great Walled City I passed at Fox Hills. There is a great deal in between."

Yes, there is. A great deal. A great many things. But had Tom Mix, Blue, his mare and Tony, his horse—and the idolizing kiddies of the world—not been among those things in between, it is very unlikely that the Movietone City studio at Fox Hills would be what it is today.



IF YOU REALLY WANT TO

REDUCE

Here's an inexpensive guide to exercise and diet that you can follow with excellent results.



"REDUCING THE RIGHT WAY" shows you how to take off those unwanted, excess pounds without endangering your health—or making your life a bore.

It gives you menus that are so interesting you will never miss the things you should not eat.

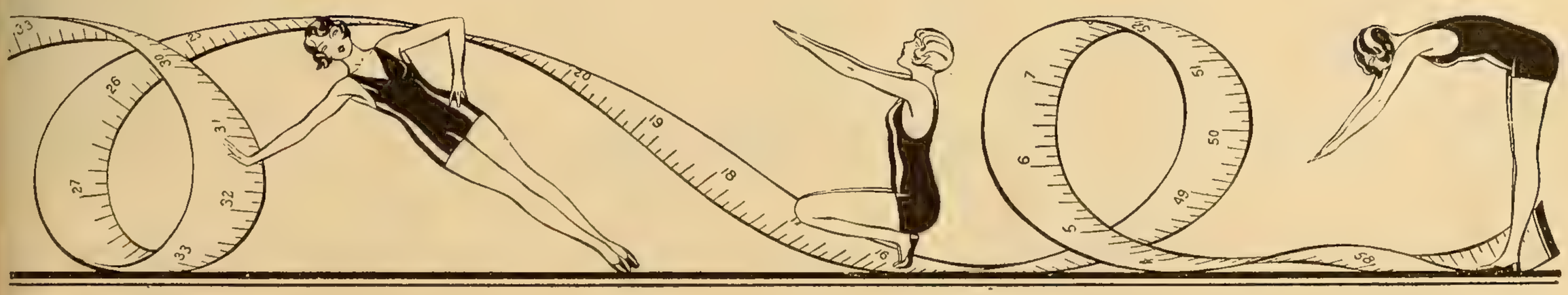
It explains for you the simple but effective exercises that make you more graceful as well as slim and slender.

"REDUCING THE RIGHT WAY" will be found in some Woolworth stores. Or you may order it direct, sending us ten cents, plus two cents for postage in coin or stamps. You will like this attractive book—and be pleased with the results of following its advice.



TOWER BOOKS, INCORPORATED

55 Fifth Avenue New York, N. Y.





Here is the famous Hollywood High School, especially photographed for NEW MOVIE by Stagg. This school has developed many now famous movie folk. The list of graduates, now well known on the screen, is a long and imposing one. In the old days, the schools of Brooklyn turned out the film famous. But the star of celluloid empire has moved westward.

Gossip of the Studios

(*Continued from page* 31)

"How do you get along with animals?"

"Animals!" the dark one's forehead wrinkled. "What kind of animals? Dogs? Horses? I get along with animals all right."

"I think he would do with the dogs and horses," said Errol, "but I'm not so sure about those two mountain lions. How do you get along with mountain lions?"

Two pairs of eyes popped. The big one said, "I resign right now. Mountain lions—all kinds of lions—we just don't like each other. We ain't chummy a bit. Goodbye." He left at a pace a bit faster than a walk.

"How about you?" Dick asked the smaller, and remaining G. of C.

"Me?" he asked, "Me? What kind of mountain lions is they, Mister Arlen? Is they got teeth?"

"Yes," said Dick, "but mountain lions —these anyway—scratch worse than they bite. But they are nice mountain lions if they like you, if you get along with them."

"Well," said the little darkie, "I'll tell you, Mister Arlen. I never tried very hard to get along with mountain lions so I don't know how good I is at it. But I'll try it. We'll get *one* 'take,' anyway!"

* * *

Marguerite Churchill, now making movies for Fox, was only fourteen years old when she won a Winthrop Ames scholarship in the New York Theatre Guild.

* * *

EDDIE SUTHERLAND and his beautiful bride gave a dinner dance at the Embassy Club. The room was a bower of pale pink roses, great baskets of them being set on every small table.

Among those present: Charlie Chaplin, who stayed very late and seemed to have a wonderful time. Mr. and Mrs. Edmund Lowe (Lilyan Tashman) were present and Mrs. Lowe looked perfectly stunning in a very low cut frock of metal cloth in rose and gold. William Haines was there and only danced once, with Mae Sunday, who had on an orchid and purple print frock. Charlie Farrell came with Virginia Valli, who wore black lace. It was her farewell to Hollywood, as she has gone to New York with Colleen Moore.

William Boyd and Vivienne Segal were present, Miss Segal wearing a stunning, tight-fitting gown of black. When friends admired it, she said, "It's the same one I wore to Bebe's wedding. It was green then, and I just had it dyed black." Buddy Rogers brought June Collyer, who wore fluffy orchid and orchids. Buddy dancing frequently with Florence Hamburger, a statuesque blonde ex-debutante of Los Angeles. Others were John Monk Saunders and his wife Fay Wray, who looks startlingly like Gloria Swanson; Leatrice Joy, in white; Kendall Gleanzer, in rose print chiffon; Mr. and Mrs. Skeets Gallagher, and Mr. and Mrs. David Selznick (Irene Mayer).

Guests were surprised later to learn that it was Eddie and Ethel's farewell party. They had agreed to separate two days before the party but wouldn't disappoint their friends. She's at the Beverly Wilshire. They have been married less than a year.

* * *

MRS. HUGH MURRAY and her daughter, Anita, who were so popular in Hollywood, left for New York with Marilyn Miller. Anita is to be in the new Miller musical show, "Tom, Dick and Harry." The exodus of these three—Sadie, Anita and Marilyn—was the occasion for any number of farewell parties and practically all Hollywood went to the station to see them off on the Chief.

Buster Collier and Marie Prevost gave a farewell party for them at Marie's Malibu Beach cottage. It was a warm Summer night and Marie set tables under the awnings on the platform in front of the house. Bebe Daniels was there, looking perfectly stunning with a new, very short hair cut. Your reporter never heard so many people rave about anything in his life. At least, Bebe was there when she wasn't upstairs talking on the long distance telephone to New York, Ben Lyon having gone East for the New York premiere of "Hell's Angels."

Also present were William Haines, Jimmy Shields, Mae Sunday, Hoot Gibson and his bride, Sally Eilers. Sally looked sweet and quite grown up, in black with a black velvet hat. Charlie Ruggles, who seems to be creating a riot in pictures, came, and so did Wesley Ruggles and Kathryn Crawford.

Marilyn Miller was in stunning Chinese pajamas, and she did a hula for the guests to Hawaiian music. And Kathryn Crawford, who has a sweet voice, sang the song of the islands in Hawaiian. Marie Prevost wore black pajamas, with a scarlet lining. Louella Parsons was in green, too, and spent most of the evening in a very concentrated bridge game. Some time after midnight when everyone got hungry, Bebe Daniels and Buster went out in the kitchen and prepared supper. Bebe found a lot of canned tamales and with some cream and beaten eggs, and a lot of paprika, etc., she concocted a very elegant dish which was enjoyed by all.

(*Continued on page* 102)



Half the Time TWICE THE PLEASURE

Bake dainty cakes in CRINKLE CUPS

Baking in Crinkle Cups is easier and quicker because there are no cake pans to fuss with—to grease and wash and put away. There's extra pleasure in serving cakes baked in Crinkle Cups, too. The cakes don't stick—they slip out perfect in shape, evenly browned, delicious. And Crinkle Cups keep them fresh and dainty until you are ready to serve them.

SOLD AT F. W. WOOLWORTH CO 5 and 10 CENT STORES



MAHOGANY CAKE

From the Recipe Book packed in every box of Crinkle Cups

½ cupful chocolate
½ cupful sweet milk
½ cupful shortening
1½ cupfuls sugar
3 egg yolks
½ cupful sour milk
2 cupfuls pastry flour
1 teaspoonful soda
1 teaspoonful lemon extract
1 teaspoonful vanilla extract
3 egg-whites beaten stiff

Cook chocolate and milk in double-boiler until smooth, then cool. Cream shortening and sugar and add beaten egg yolks. Sift flour and soda, and add alternately with sour milk to cake mixture. Add the chocolate mixture and the flavoring extracts. Beat well and fold in stiffly beaten egg-whites. Bake in Crinkle Cups in a moderate oven of 375° F. for thirty minutes.

Crinkle Cups are now available in a new, somewhat larger size—No. 1545. If it has not arrived in your Woolworth stores, send us 10c for a package of 75 cups.

CRINKLE CUPS

Oldmill Paper Products Corp., Dept. T-11-30, Linden street, corner Prospect Avenue, Brooklyn, N. Y.

TANGEE

LIKE NATURE'S OWN GLOW



VOGUE TELLS "WHAT MEN DISLIKE IN WOMEN"

"Men no longer beam with approval," says this world famous fashion magazine, "at the sight of a schoolgirl complexion guiltless of any make-up. On the contrary they may even find it wan and dull. But there remains always the distinction between art and artifice, and a patently artificial beauty leaves them quite as cold. Avoid therefore lipsticks that do not match one's natural coloring." ©

• • •

Tangee, the world's most famous lipstick, leaves no greasy smear of glaring, flashy color. Tangee is entirely different from any other lipstick. Magically it takes on color after you apply it . . . and blends with your own natural coloring, no matter what your individual complexion. And Tangee never rubs off or looks artificial!

Tangee Lipstick, $1. *Rouge Compact,* 75¢. *Crême Rouge,* $1. *Face Powder,* to match the natural skin tones, $1. *Night Cream,* cleanses and nourishes, $1. *Day Cream,* protects the skin, $1. *Cosmetic,* a new "mascara," will not smart, $1.



SEND 20¢ FOR TANGEE BEAUTY SET

(Six items in miniature and "The Art of Make-Up.")

THE GEORGE W. LUFT CO., DEPT. T.G. 11
417 Fifth Avenue New York

Name .....

Address .....

Dolores Gets Married

DARLING:

There just never has been anything so *romantic* as Dolores Del Rio's wedding to Cedric Gibbons.

After Bebe and Sally were married I thought you couldn't have a real wedding without a long veil and a lot of lovely bridesmaids. But I've changed my mind. Dolores' wedding was like something out of an old romance and it was just *perfect.*

I wish you could have been there, darling, because you do love romantic things so much, but since you had to stay in New York this year, I'll try to make you feel you did see it all.

THEY were married in the Santa Barbara Mission by Father Augustine, one of the Franciscan monks.

Santa Barbara is one of the most beautiful towns in the world. And Dolores and Cedric drove up there to be married. You know Cedric is rated as the finest art director in motion pictures, and is really an excellent artist himself. Besides, he is an Irish gentleman, educated in Dublin, and loves to do things in a dashing way. Just look how he swept Dolores off her feet. You know she said she'd never marry again. Then she met Cedric at a party at Marion Davies' house.

It was certainly love at first sight with Cedric, because I was sitting next to him at dinner that night and he really could hardly speak, for looking at Dolores, who was in a simple, black gown. I didn't mind because that nice Gene Markey was on my right and you know he talks all the time, so it was all right. Finally Cedric got up nerve enough to ask Dolores to dance and just a few weeks later they were engaged. He was the kind of a suitor girls dream about, so sweet and attentive and always doing lovely things for her. And, of course, he is *brilliant.* Besides being so distinguished-looking.

They drove up to Santa Barbara, through those wonderful orange groves. And Santa Barbara is just like an old Spanish town. All the buildings are early California and this time of year the flowering eucalyptus trees and the purple acacias are all in bloom. You never saw such masses of color and such beautiful flowers everywhere, just as though the town itself had been all decorated for a bridal party.

But added to that, it was the week of the Santa Barbara Fiesta, which is one of the glorious sights of California. For a week, everyone tries to bring back the days of early California, and the streets are full of pretty girls and young men dressed in Spanish costumes, and wonderful horses with silver saddles, and old coaches drawn by white horses with hammered silver harnesses. They have dances and parades and everything—and people come from all over the world to see it.

SO you can imagine how Dolores and Cedric felt, driving through those beautiful streets and Dolores looked as though she were the Spanish princess chosen to be queen of the Fiesta, as they did in the old days. On all sides there was music, guitars and Spanish tunes, and caballeros singing serenades under balconies covered with flowers.

Of course, the jewel of the whole town is the Santa Barbara Mission, which is on a low hill, just in back of the town and which was built by Father Junipero Serra in 1786. It has been restored and kept in wonderful condition so it looks just as it did then. Around it are lovely gardens and it is simply exquisite to look at.

Just a small party went up with Dolores, because she said when she decided to be married quietly in Santa Barbara and couldn't have a big wedding, she would just have her closest friends and not try to have guests. So there was Dolores and Cedric, and Mrs. Asunsolo, Dolores' mother, who was her only attendant, and Mr. and Mrs. Don Alvarado—Anne Alvarado is Dolores' best friend and almost like a sister—

(*Continued on page* 104)



Photograph by Charles E. Bulloch

Dolores Del Rio and Cedric Gibbons in front of the historic old Mission in Santa Barbara, following their marriage by the Reverend Father Augustine. The wedding party, from left to right: Mrs. Sidney Toler, a friend of the bride's mother, Don Alvarado, Mr. and Mrs. Gibbons, Mrs. Don Alvarado, Benjamin Glazer, the best man, and Mrs. J. L. Asunsolo, mother of Dolores and matron of honor.

Dollar Thoughts

(*Continued from page* 16)

she will go far on the road of the truly greats.

Marjorie Enke,
Box 358.

For a Reg'lar Guy

New York, N. Y.

I have been reading the letters in NEW MOVIE for a long time and find not even one from a "femme" or a "him" who wrote in praise of that unsurpassable regular guy—Jack Oakie. He may not be an Adonis for looks, but at least he's real. It was my pleasure to see him when he was making personal appearances at the Brooklyn Paramount, and if he didn't knock me from under my silk-mesh beret then I'm all wrong.

Lilyan Dvorak,
215 E. 69th Street.

Now Turn to Page 72

San Francisco, Calif.

For several years we have watched William Haines clown through pictures. Sometimes the clowning is amusing; often boring; and occasionally even bordering on lunacy. Yet once in each picture he throws off the pose and gives us a bit of real acting that is so poignant and sincere that it touches the very depths of our emotions and makes us realize that Mr. Haines is an actor who could go far if he ever chose to be serious.

A. V. Nagel,
1429 Willard Street.

Miss Tower Wins

(*Continued from page* 14)

vaudeville in a Nils Granlund act.

The specifications entered with Miss Storey's contest pictures give the following beauty details: Weight, 108; height, 5 feet, four inches; brown hair; hazel eyes; ankle, 7½ inches; calf, 13 inches; thigh 20 inches; hips, 36 inches; waist, 26 inches; bust, 34 inches; shoulders, 17½ inches; neck, 12 inches.

UP to the moment that she was notified of her luck in winning the Tower portion of the competition, Miss Storey did not know that she had been entered in the contest. This entry was made by Miss Storey's mother unknown to her daughter.

During her stay on the coast, Miss Storey—now Miss Columbia—will be entertained by the various stars and directors of the Columbia roster. Under their guidance she will see the sights of Hollywood. The important personalities who will act as her hosts include Harry Cohn, vice-president of the company, Dorothy Revier, Jack Holt, Ralph Graves, and many others of note. A delegation from the Columbia Studios will meet Miss Columbia at the train.

Miss Storey, we feel sure, has the best wishes of the millions of Tower readers in her lucky win.

FUTURE issues of NEW MOVIE will tell you more about her Hollywood visit.

Clara Bow—
Betty Bronson—
Janet Gaynor—



You—



Every Woman must face the Close-up Test

A GIRL'S lovely skin is an instant attraction, say 45 Hollywood directors. A whole audience is swept by enthusiasm when the close-up brings a star's loveliness near.

And every woman must meet the scrutiny of close appraising eyes. Does *your* skin quicken the heart like the alluring stars'? It can.

For they have discovered a sure way to complexion beauty. Clara Bow, bewitching little Paramount star, beguiling Betty Bronson, Janet Gaynor, beloved Fox star, are among 511 of the 521 important actresses in Hollywood who guard their smooth skin with Lux Toilet Soap!

98% *of the lovely complexions you see on the screen and radiant skin of lovely girls everywhere are kept exquisite with . . .*

LUX TOILET SOAP—10¢



PARIS SPONSORS

6 NEW TINTEX SHADES

WINE RUST

BEIGE SEAL

TURQUOISE ROYAL BLUE

You know, of course, that Tintex leads all other home dyes and tints in simplicity of use and in the perfect results obtained . . .

But—do you know that Tintex is also the leader in color styles?

No sooner does Paris approve a new color than you will find it in the Tintex line!

These six colors are *new* in Paris *now* and already you may buy them in Tintex at your favorite store.

Ask to see these fascinating new shades on the Tintex Color Card —they are the *dernier cri* for wearables as well as home decorations.

—THE TINTEX GROUP—

Tintex Gray Box—Tints and dyes all materials.

Tintex Blue Box—For lace-trimmed silks—tints the silk, lace remains original color.

Tintex Color Remover—Removes old color from any material so it can be dyed a new color.

Whitex—A bluing for restoring whiteness to all yellowed white materials.

PARK & TILFORD, ESTABLISHED 1840, GUARANTEES TINTEX

On sale at drug and notion counters everywhere

Tintex

TINTS AND DYES

Gossip of the Studios

(*Continued from page* 98)

MOVIE stars are often ardent fans themseves. Gary Cooper and Lupe Velez were guests at Vivienne Segal's one week recently and they began teasing Lupe about Miss Garbo. Lupe defended Garbo valiantly. She thinks Garbo is the greatest actress on earth and idolizes her just as Janet Gaynor does Mary Pickford.

* * *

Harry Carey once was an amateur champ boxer and track man, to say nothing of rowing for the New York Athletic Club. Harry says it was so long ago he doesn't care to talk about it, which is silly. He is still young. Playing "Trader Horn" for a year just makes him feel old.

* * *

JOHN GILBERT has bought a home at Malibu and expects to live there the year round. It's only twenty-five minutes from Malibu to the M.-G.-M. studio and Jack loves the quiet and rest he can get at the beach in the winter. He'll be a bachelor for a while, at least, as Ina Claire is in New York filming "The Royal Family."

* * *

WORD from Lila Lee, at her sanatorium in Arizona, is that she is doing marvelously and expects to stay down there some months longer. She's very cheerful and seems to be enjoying her rest. In the meantime, everyone misses her, both on and off the screen.

* * *

MARY PICKFORD is going to do "Kiki." This is the stage play about a little French street gamin, in which Lenore Ulric starred and which was later made into a silent picture by Norma Talmadge. The selection of it as a vehicle for Mary Pickford startled everyone in Hollywood.

* * *

Buddy Rogers is squiring Mary Brian quite a bit right now. But he takes June Collyer out, too.

* * *

MR. AND MRS. IRVING THALBERG—Mrs. Thalberg is Norma Shearer—are the father and mother of an eight pound, five ounce son, born in a Los Angeles hospital. We are especially careful about the five ounces because Irving was ready to go down and blow up a couple of newspaper offices that forgot it. Both mother and child are well and the baby is said to be exceptionally beautiful. There will be no pictures, unless Norma changes her mind. She doesn't think it's good business.

* * *

Jackie Coogan is now fifteen years old, five feet tall, weighs ninety-five pounds, and possesses dark blond hair and brown eyes.

* * *

DOLORES BARRYMORE has been made a charter member of the Dominoes. This is the stage women's club, the Hollywood chapter including all the great names in pictures. They have a clubhouse in Hollywood. Dolores Barrymore is the youngest member and was entered by her father, John Barrymore, and her mother, Dolores Costello Barrymore. Her picture, taken at the age of six weeks, is the only one hanging in the main clubroom.

ONE of the great problems when stars like Leon Errol, Buster Keaton or Bill Haines are making their pictures centers around the extras, electricians and stage hands. These stars are really funny and in the midst of a scene someone is sure to laugh—and bingo! It's got to be done over again. The laugh picks up in the microphone, of course.

* * *

JACK PICKFORD has taken unto himself a third beautiful wife. He and Mary Mulhern, a lovely Irish girl from the New York stage, were married at Del Monte. Jack was previously married to Olive Thomas, who died in Paris, and to Marilyn Miller. The new Mrs. Pickford is a charming person and Mary Pickford, Jack's sister, is exceeding pleased with the match. What a shame Jack isn't acting any more! Do you remember his work in "Brown of Harvard" and before that in the original "Little Shepherd of Kingdom Come"?

* * *

BASIL RATHBONE, who takes his art very seriously and wants to do bigger and better things all the time, has left Hollywood and gone back to New York where he will seek a stage job. "Motion pictures cramp one's individuality," says Basil. Misters Chaplin, Fairbanks, Lloyd, Gilbert, *et al* will be surprised to know this.

* * *

Fifi Dorsay is one of the FIFTY-THREE grandchildren in her family.

* * *

DIRECTOR ALLAN DWAN has a tennis court at Malibu Beach which is fitted up with electric lights so that he can play after dinner. It costs seven dollars an hour to light the court.

* * *

WILLIAM C. DEMILLE'S daughter is going to marry Bernie Fineman, assistant producer at M.-G.-M. studios, in New York about Christmas time. Mr. Fineman once was married to Evelyn Brent.

* * *

Eddie Lowe played first base on the baseball team while attending Santa Clara College.

* * *

MARY PICKFORD appeared in court in Hollywood to ask that the name of her niece, fourteen years old, be changed from Mary Charlotte Pickford to Gwynne Pickford. Reason: to prevent confusion and inconvenience resulting from two Mary Pickfords in the family.

* * *

MORE than 300 Chinese were assembled on one set at the Universal studio for Lupe Velez's "East Is West," which she is doing with Lew Ayres. The scene was a Shanghai waterfront. Most of the Chinese could not understand each other, fourteen different dialects being spoken.

* * *

Did you know that Chevalier has carried a piece of shrapnel in one of his lungs ever since the famous "taxicab drive" out of Paris in August of 1914?

The Toast of Broadway

(*Continued from page 79*)

then came "Sally"—the first "Sally"—perhaps the most famous musical comedy ever produced on the American stage. It burst upon the town in December, 1921, at the New Amsterdam Theatre, and remained there for two seasons without a break.

To this day "Sally" remains Marilyn's favorite rôle. It is the rôle, she believes, that fitted her best. It is the rôle that placed her on the throne of musical comedy. For a long time it seemed that New York would never permit the show to leave the New Amsterdam. Ziegfeld was obliged to produce the "Follies of 1921" at another theatre, thus breaking a precedent of years, for the good and sufficient reason that "Sally" was making too much money to be interfered with. And when the show did finally go on the road, it played the principal cities of the nation for a year and a half more.

WHILE at the Winter Garden she met and married Frank Carter, a handsome young man with a pleasant singing voice who is still pleasantly remembered by those who saw and heard him in those days. It was a genuine love match, destined to a tragic end. The revue in which Carter was playing went to Boston while Marilyn remained in New York. One Saturday night he started from Boston in his high-powered motor car to spend the week-end with his bride. There was a fatal accident. So deep was the young wife's grief that for a time a complete breakdown was feared. But the years of theatrical discipline had made Marilyn "a good trouper" and she went on resolutely with her career.

Some years later she married again. Her second husband was Jack Pickford, brother of Mary and himself a screen actor of some note. It was during her honeymoon days that Marilyn Miller first made the acquaintance of Hollywood—and liked it. Even then screen producers were trying to induce her to star in pictures, but she steadfastly refused. Those, of course, were the silent days and Marilyn frankly admits that she just couldn't see herself in soundless pictures.

"I'm a singer and dancer first and foremost," she declares. "And even in acting I don't see how I could get along without dialogue. Now, with the talkies, everything is different. And when First National told me they wanted to put 'Sally' on the screen, all in color—well, I just couldn't resist!"

Her residence in Hollywood as Mrs. Jack Pickford was not a long one. Rumors of incompatibility began to fly about. They were first denied, then confirmed; and finally a divorce was granted. But Marilyn and Jack are still good friends, and when she was in Hollywood last Summer making "Sally" for First National, the pair were seen together a number of times.

When Marilyn was asked recently whether she was thinking of marrying again she replied very definitely: "No!" And she said it as though she meant it. Since then her engagement to Michael Farmer, an Irish gentleman, has been announced and Hollywood and Broadway are laying wagers.



Phantom Red



FOR BEAUTY

A Color discovered

JUST FOR YOU

The living color of true beauty—a color so real, so different from the painty pastel shades of other make-up, that the beauty chemists who discovered it called it Phantom Red. For its phantom quality lets your own complexion tone show through and blend—the perfect counterpart of nature. It is *your color*—discovered just for you.

Ash blondes with gardenia white skin—the golden girls with titian hair and auburn—brunettes of the variest sunbrowned hue—all claim it as their own. Everywhere, Phantom Red Cosmetics have become the secret of personal loveliness and charm. Dorothy Mackaill and Lila Lee, whose pictures are here reproduced, and many other glorious stars of the screen have chosen Phantom Red for the natural expression of their beauty.

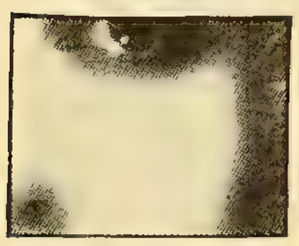
Short and Sweet

No longer is it necessary to make the dressing table a work bench, or the handbag a burden. With just four items of the Phantom Red line, you have a complete make-up for every purpose—the street, the office, for sports, for evening affairs.



LIPS

To the lips, Phantom Red Lipstick brings the bewitching glow of youth, vivid as life, revealing soft lip-texture. It is lasting, soothing, kissproof.



CHEEKS

Soft, satiny, seen only as your own true color, Phantom Red Rouge is your heart's desire. It holds its fresh bloom indefinitely.



EYES

Phantom Eye Shadow, neutral blue or brown, will delight you with its subtle, shadowing effect. Phantom Brow, in brown or black, gives a natural lustre to the lashes, adds sparkle and interest to the eyes.

All Phantom Red Cosmetics are sold at leading toilet goods counters. For dainty 10c sizes, use the coupon.



10c

Carlyle Laboratories, Inc.,
67 Fifth Avenue, New York.

I enclose.....cents. Send—at 10c each—vanity sizes of the following Phantom Red Cosmetics. ( ) Lipstick ( ) Rouge ( ) Brow ( ) Eye-Shadow

Name.....

Address.....

240

.....

Dolores Gets Married

(*Continued from page* 100)

and Barney Glazer, who is Cedric's best friend, and Mrs. Toler, who is Dolores' mother's best friend.

THEY went to the darling El Mirasol Hotel first. You know that's where I was married. There, too, George Fitzmaurice and Diana Kane were wed. It has lots of pleasant memories. It's a divine spot, a lot of little Spanish bungalows in the midst of gardens and trees, and would make you feel romantic even if you weren't.

Well, they expected to be married at noon, but they couldn't be. Even that was romantic and like a play, because for a while it looked as though maybe they couldn't be married at all. You see, they are both Catholics. Dolores is very devout, being brought up in a convent and all. And at first the Father thought he couldn't marry them in the church because Dolores had been married before and divorced. But you see her first husband, Jaime Del Rio, died, so finally it was all right.

So, at five o'clock, they drove up to the Mission and people all along the streets threw flowers at them and showered blessings upon them in Spanish.

The Mission steps are all worn smooth with the feet that have passed. Many of the beautiful Spanish girls who were there in the early days must have gone up those steps to be married before that very altar. But I know there never was a lovelier bride than Dolores.

SHE wore a gown of the palest soft gray crêpe, with a long coat to match, trimmed with an enormous collar of gray squirrel. It was just off white, really, darling, and just the perfect thing for an informal wedding. On the collar she had pinned a spray of dark red roses and lilies-of-the-valley and you can imagine how becoming they were to her dark beauty. Her hat was the softest felt and exactly matched her dress and was very severe, relieved only by a small diamond pin.

Of course Cedric wore the conventional dark blue suit, but really, darling, he is handsome. He has black curly hair and Irish eyes of blue gray and a little mustache. They did look a stunning couple.

The rest of the party was simply dressed, because Dolores insisted that as it was a simple, informal wedding no one must be out of character. Anne Alvarado was in very dark blue, and Mrs. Asunsolo wore a pale blue suit.

The lovely old chapel was dim with candlelight and the big organ played softly as they walked down the aisle. There were only a few people in the church, kneeling at their prayers. At the altar, Father Augustine waited. You know the monks at the Santa Barbara Mission still wear the old Franciscan habit, dark brown flowing robes, with a cord tied around the waist. You've seen pictures of the blessed Father Junipero Serra, who founded all the California Missions, and they look now just as he did then.

So they were married by the priest with the beautiful Catholic ceremony. Dolores' accent sounded so sweet in that setting and Cedric was wonderful, though he was just as white as a sheet, but I'm sure it wasn't fear but some much more beautiful emotion, because he is simply mad about Dolores, and who can blame him? He was certainly a lucky man to get her.

As they came back down the aisle a little old Mexican woman in a mantilla who was saying her rosary got up and gave them a blessing in Spanish.

THEY went back to the El Mirasol, where a wedding supper had been prepared in their bungalow, which was simply one mass of gorgeous flowers. And then the rest of the party came back to Los Angeles and Mr. and Mrs. Cedric Gibbons stayed to see the Fiesta and join in it as part of their honeymoon. And later they went up to Monterey and spent a week. That's another beautiful old Spanish town, so they kept right in the spirit of it all.

Now they're home and are living in Cedric's new home at Santa Monica. Wasn't it amazing that he started to build it before he even met Dolores and it was done just the day they were married and they were able to return to it, all new and lovely, and start their married life together there. Dolores is going to keep house in Hollywood and they'll use that for a town house in the winter.

Honestly, I don't know what we shall do if everyone keeps having these lovely weddings. It will ruin Hollywood's reputation for being a wild town full of nothing but scandals, won't it? Of course, we all know a good deal of that is exaggerated.

I'm sure Dolores and Cedric are going to be happy. He understands her and will join in the fun she wants, and he's got a grand sense of humor, which is one of the things Dolores adores.

I hope if we have another wedding soon you can come out for it. Because weddings really are *swell*, as my adorable Ruth Chatterton would say.

All my love, angel, from your devoted daughter.

The Face of a Thousand Memories

(*Continued from page* 90)

closest friends—one, John Jeske, his chauffeur for ten years, was said to have been the actor's most constant companion.

Weeping at the head of the coffin in the midst of the Marine Corps guard of honor was Sergeant Frank McClouskey, honored with seventy-six medals for his war exploits. Sergeant McClouskey, who sells newspapers on Catalina Island, owes his ability to walk to Chaney, who contributed funds for a successful operation.

Property valued at $550,000 was disposed of in Mr. Chaney's will. The bulk of the property went to the widow, Mrs. Hazel Hastings Chaney. John Jeske, Mr. Chaney's chauffeur, was left $5,000 as a "most faithful servant."

First Aids to Beauty

(*Continued from page* 92)

G. M. B., of Portland, Oregon, comes along with another prevalent worry. Her hair is too oily, so she washes it once a week to make it fluffy. Cheer up, G. M. B., dry hair is even more of a curse. However, you do not tell me how you shampoo your hair or what kind of shampoo you use. If I were you, I would cut down on the number of washings and use a lemon or vinegar rinse. Brush your hair carefully at night, using long strokes so that all the dust is brushed off the ends. By all means, go ahead and have that permanent. Permanent waves seem to improve oily hair, and if you give yourself the special treatments that should follow every permanent I am sure you will have no trouble.

CINDERELLA of Waynesboro, Pa., finds that her hair is getting dark. She wants to remain a blonde—a natural blonde. And so, of course, do we all! Blonde hair is really vixenish, and even the most perfect and irreproachable blondes use a lemon rinse or some other rinse to retain the lights in their hair. There are some excellent shampoos and rinses on the market made especially for blondes who want to stay that way, by honest means.

Grace B., of Oneonta, N. Y., has small wrinkles around her eyes that will not go away. She also has scanty eyebrows and eyelashes. If I were Grace I should run to the nearest drugstore and buy some vaseline, and then I would apply the vaseline persistently and earnestly to my lashes and brows every night. Simple, isn't it? And there is no reason why we all can't have lovely lashes, almost as fine as Greta Garbo's. As for those wrinkles: do you squint, Grace? Do you scowl? Have you any little eye habits that would cause those wrinkles? Study yourself before a mirror and see what you do with your eyes that brings on the wrinkles.

And that reminds me of an important point. Sometimes, in your letters, you do not tell me enough about yourself. For instance, in inquiring about your correct colors, you simply give the color of your hair and eyes, but you don't mention your weight. Now weight is important, when you are choosing colors. I might, unless I know whether you are slim or stout, recommend orange, which would be all right for a thin brunette but disastrous to a fat one. And in asking about complexion troubles, tell me what

(*Continued on page* 107)

Send Your Beauty Problems

to ANN BOYD,

NEW MOVIE MAGAZINE
55 Fifth Avenue,
New York City

No More Cold Creams

No More Skin Foods or Astringents This New Way

A Scientific Discovery that Condenses a Complete Professional Facial Into a Single Application, Taking Less Than 3 Minutes, That Combines the 4 Fundamentals in Skin Care Urged by Experts!



The four fundamentals of skin care are condensed into a single, 3-minute application.

NOW comes a remarkable *new* development in beauty science. A discovery that experts predict may soon change all previous methods in skin care.

A way that condenses the four fundamentals of scientific skin care into a single, three-minute home application! And that provides the *exact* and *same* effect of a complete *Professional Facial* costing $3 or more.

A way that combats blackheads and enlarged pores; often with almost unbelievable results. That banishes premature age lines, and the lines of strain and worry. *For each application works directly on each and all of these conditions.*



Cleansing creams, skin foods, astringents and powder bases are completely eliminated—for the functions of all four are embodied in one unique creation.

Hence, a way that completely eliminates the need of costly special creams and lotions. Of old-time cleansing creams, of "skin foods" and astringents. Yet—that is as easy to use as an ordinary cleansing cream.

Do you wonder, then, that largely on expert advice tens of thousands of women are adopting this unique creation?

What It Is

It is called Lady Esther Four-Purpose Cream. And it marks the application of totally *new* principles in skin care as defined by the most recent scientific findings of ablest specialists in the field of beauty culture.

Each application has four distinct actions on the skin.

Cleansing action that cleanses the pores. And thus ends the use of an ordinary cleansing cream.

Tissue stimulating action that invigorates the deep tissues of the skin. And thus that ends the use of a special "skin food."

Astringent action that eradicates worry, strain and premature age lines, refines pores. And thus that makes the use of youth creams and astringents a folly.

Softening action that forms a perfect base for powder. And thus banishes the need of a powder base. Thus the four fundamentals of skin care are condensed into a single, 3-minute application.

Age lines soon go under this daily care. Flabby tissues strengthen and become firm. The skin is kept clean—for the astringent action of this cream *closes* the pores after they've been cleaned. And thus closes them against accumulations that foster imperfections.

It is sold under the name of Lady Esther at all drug and department stores at 50 cents and $1.25 a jar. The $1.25 size contains four times the amount in the 50-cent size.

10-Day Tube

You can also buy Lady Esther Cream in 10-day tubes at the better 5 and 10 cent stores. Or, send the coupon below with 10c and we will mail you a tube direct.

MAIL FOR 10-DAY TUBE

LADY ESTHER
5720 Armitage Ave., Chicago, Ill.

I enclose 10 cents. Please send me your 10-day tube of Lady Esther 4-Purpose Cream by parcel post prepaid—in plain package.

Name.....

Address.....

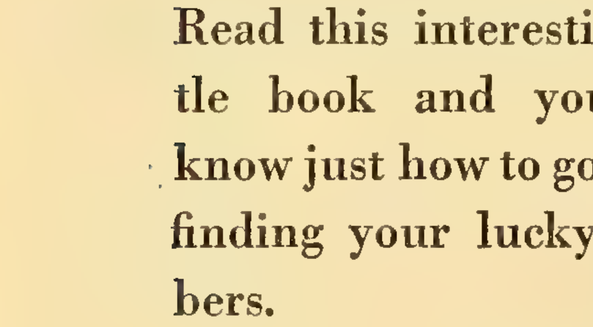
City.....*State*.....27



DO NUMBERS HOLD LUCK FOR YOU?

IF they do, here's a new book, "Numerology," that will help you find it. "Numerology" explains the fascinating science of numbers in terms that everyone can understand. Read this interesting little book and you will know just how to go about finding your lucky numbers.

It is now on sale in some Woolworth stores at 10c. If you cannot find it in your Woolworth store, we will mail it to you on receipt of 10c, plus 2c postage.



TOWER BOOKS

INCORPORATED

55 Fifth Ave. New York

How Hollywood Entertains

(*Continued from page 77*)

food standpoint was the spaghetti. It was made from a special recipe of Mrs. Lasky's and no one else could serve such a wonderful dish.

It seemed to me this would be a wonderful way to entertain a large group of young people, home for vacations. So much more fun and so much more sensible than going to a hotel or trying to do it indoors. And very little expense except building the dance floors, because the boys can move the furniture outdoors and help wire the lights—boys love to do those things.

Of course, the Laskys' party was very elegant, really. The dance floor bordered right on the ocean and the sound of the waves made a background for the wonderful orchestra. The garden was very elaborately decorated. But what made the party such a great success was the informality and gaiety of the host and hostess.

There was a variety in the gowns of the women, because when the hostess says, "We're not dressing," everyone picks their favorite type of costume and the things they think most becoming to wear.

Mrs. Lasky, who has the most gorgeous blonde hair, was in a severely simple dinner dress of pure white. She wore no jewelry except three bracelets of brilliant colors.

AS usual, Gloria Swanson was the most strikingly gowned woman present. No one can wear clothes like Gloria. Her frock was of yellow satin, touching the floor and molded tightly to her figure. With it she wore a black velvet coat just to the waist, and a black velvet hat, which was made with a cap over the head and a flaring semicircle at the back that touched her shoulders. Of course she had dozens of beaux hanging around begging her to dance, but she spent most of the evening at the bridge table.

Mary Pickford was in white, the most charming frock and exactly right for the occasion. It was of exquisitely fine organdy, with a long skirt and a tight fitting bodice. With it she wore a short little jacket of dark red taffeta.

Joan Bennett went in for a sport costume, which was quite proper under the circumstances and most becoming. The color was pale canary yellow, a rather long coat over a simple and tight fitting dress. With it she wore a sports hat of yellow straw.

Kay Francis, who will soon be entered as a candidate for the best dressed woman in Hollywood along with Gloria, Constance Bennett and Lilyan Tashman, had on a print chiffon, very simply made, but striking in color. Print chiffons certainly are popular in Hollywood. Lillian Roth had on one also, in jade green and coral, trimmed with a bertha and a skirt ruffle of black lace.

Georgia Hale came with Charlie Chaplin—no one knows yet whether this is an engagement or just a friendship—and she wore a white sports frock, which was stunning with her dark hair. And Mrs. Harold Lloyd was in a semi-dinner frock of pale blue with a tiny maline hat which was awfully becoming. Mildred always looks like the French doll you wanted for Christmas when you were a kid, but she isn't doll-like at all. She's usually the life of the party and has more dance partners than most of the debs.

DOUGLAS FAIRBANKS, JR., and his wife, Joan Crawford, danced together a lot. Joan's hair is quite long now, almost to her shoulders, and curled at the ends. Her dress was of that new aquamarine blue, a luscious flat crêpe, and fitted very tight to her perfect figure. Joan's clothes are always very simple, but if you have a figure like that naturally you don't have to wear ruffles and sashes and things.

Little Fay Wray, accompanied by her husband, John Monk Saunders, the writer, looked very pretty. Her dress was a white chiffon with gold metal figures, made in the simplest fashion and just clearing the floor for dancing.

Corinne Griffith looked as beautiful as usual in a dancing frock of pale pink. Kay Johnson, to whom sport things are specially becoming, was in a jade green outfit, with a tight belt and a dashing little cape-coat.

Buddy Rogers brought Mary Brian. They're being seen together quite a lot. Mary was in white, an informal dancing frock, and wore some stunning colored bracelets that gave just the right touch of color. And June Collyer wore a long dress of printed chiffon in the loveliest shades of orchid, yellow and pale green.

Among the other guests were Elsie Janis, Mr. and Mrs. Louis Bromfield, Ernst Lubitsch, Mr. and Mrs. Edwin Knopf, Jack Buchanan, Horace Liveright, Mr. and Mrs. Paul Lukas, Charles Ruggles, Mr. and Mrs. Charles Francis Coe, Kenneth McKenna and Mr. and Mrs. Eddie Sutherland, Mr. and Mrs. Fred Niblo, Mr. and Mrs. B. P. Schulberg, Gene Markey, and about fifty others.

Here is Mrs. Lasky's famous recipe for spaghetti, and if you really want to make a sensational hit with your guests we advise you to try it:

To two pounds of finely ground round steak, add one can of tomatoes. Chop four medium sized onions, two green peppers, two red hot peppers, and two cloves of garlic. Salt to taste (this can be multiplied in proportion to the number to be served). Place on a very slow fire and allow to simmer for six hours, until it becomes a sauce. Just before removing from the fire, add two tablespoons of butter and a half pound of mushrooms—either fresh or canned. Have spaghetti ready cooked when sauce is ready to come off the fire and pour it over. Sprinkle with Parmesan cheese.

First Aids to Beauty

(*Continued from page* 105)

you have already done to cure the condition and if you have tried the treatment long enough to give it a fair chance.

Helen J., of New Bedford, Mass., is worried about her freckles. I can only remind her that there are preparations available at the drug-store that will bleach them into insignificance. As for her colors, she should look well in greens and reds and warm tans.

OF course, we have always with us the reducing diet that doesn't seem to reduce. Jane K., of Elizabeth, N. J., is in despair because she has been dieting and exercising frantically for two weeks and has only lost seven pounds. Personally, I think she has been successful. Jane must keep up the good work; if, in two weeks, she loses another seven pounds, she will be just the right weight for her height and age. But, once she achieves this feat, she must watch that the pounds do not slip right back on again. In other words, Jane must keep on fighting fat. Since she has a tendency to be overweight, she must battle with the temptation of the second helping.

You cannot expect a month's diet to correct the fat problem for a lifetime—or even for a year or six months or three months. But don't be discouraged. A little care with the diet, a few exercises every day and a normal care for the health will soon become a habit with you. And it's a good, safe habit to form and much better than reducing violently for a few weeks and running riot with food to repay yourself for your sacrifices.

By the way—and speaking of nothing at all, are you watching your forehead? The new hats are pushed back to the hair line and you will have to smooth away those wrinkles, if you want a calm, unclouded brow. I would advise a short massage every night with a good skin food to rub the wrinkles away. And, of course, you must take care never, never to frown.

How to Sell a Story to the Movies

(*Continued from page* 43)

other ways of selling a story to the movies. You can talk them into hiring you for $1,000 a week for ten weeks. That's what every writer gets. If you don't believe it, ask him. Of course, he may tell you $2,000. In that case it is $2,000. Ask for plenty. Ask for $5,000. Think of the thrill of going around town, saying you refused to work for the Super-Epics Company for less than $5,000 a week. Why, it makes you feel better already to think about it. Ask $5,000. Take a $100. Take $10. Take what you can get. Try to get it.

GONE UNPLEASANT ...SMELL...



with SIVAM *Perfumed*
MANICURE PREPARATIONS

On Sale at the Better 5 and 10c Stores

- SIVAM *Perfumed Cuticle Remover* — removes and shapes cuticle.
- SIVAM *Perfumed Polish Remover*—removes all traces of old polish and prepares nails for the new.
- SIVAM *Perfumed Nail Polish*, in Natural, Colorless or Red Rose shade, whichever best suits *your* type.
- SIVAM *Nail Whitener Cords*—whiten nail-tips in a jiffy (simply moisten cord and draw under the nail-tip—no muss, no fuss, no sticky paste!)

The idea originated in Paris. It is perfected in SIVAM. With these new *Perfumed* Manicure Preparations, a delicately scented fragrance replaces the old time nasty chemical smell.

Because the formula is improved, the polish stays on longer and does not peel. The smart Bakelite top with *brush attached* is ready for instant use and makes a convenient seal, practically eliminating evaporation and solidifying of the polish.

Chic women prefer the delicate fragrance of SIVAM *Perfumed* Manicure Preparations to the unpleasant smell of chemicals.

For your convenience, SIVAM is on sale at the better 5 and 10c stores. Try SIVAM *Perfumed* Manicure Preparations. If your favorite store does not carry them, use the coupon.

GENERAL ASEPTIC CO., 580 Fifth Ave., New York

Enclosed find_____cents, for which send the following: (Check items wanted) Sivam Perfumed Nail Polish (Red Rose, Colorless, Natural)_____; Sivam Perfumed Polish Remover _____; Sivam Cuticle Solvent_____; Sivam Nail Whitener Cords_____. Each item is 10c.

*Name*_____ *Street*_____

*City*_____ *State*_____



« a scenario of comfort for men

(Choose your own theme song)

Time . . . . . Any morning
Place . In front of your shaving mirror
Cast . . . . . You, in person

(Author's note: In the midst of comedy and slapstick, we present this moving drama of home life—unique, with a cast of only one man. Our dear, clever Public will readily see that this is a new-fashioned picture in spite of its MORAL which is—"There's shaving comfort in that thar jar!")

ACTION — CAMERA — MICROPHONE

You enter, yawning. Rub your bristly beard. Scowl darkly. Mutter. Open the medicine chest. Pick up jar of "Vaseline" Jelly. Look dubious. Open it and spread a little over your beard. Get out shaving cream and apply in your customary fashion. Still look unconvinced. Start to shave. Look surprised. Try another stroke. Register "What! No razor pull?" Whistle theme song and finish shaving. Dry face. Feel it. SMOOTH. No soreness. Looks fine, too. Express delight. Exit, still whistling theme song.

«

Step right up, boys, and join the "Vaseline" cast—buy a jar or tube for your personal use. And remember when you buy that the trade mark Vaseline on the label is your assurance that you are getting the genuine product of the Chesebrough Mfg. Co., Cons'd, 17 State Street, New York.

© Chesebrough Mfg. Co., Cons'd, 1930

Vaseline

REG. U. S. PAT. OFF.

PETROLEUM JELLY

What the Stars Pay for Their Clothes

(*Continued from page* 94)

crêpe chiffon, heavily trimmed with exquisite real lace and sewn with tiny seed pearls; jacket was of lace.) $400 is an average price for an evening ensemble with a velvet wrap, with no fur trimming.

With a fur trimmed wrap, such as the coral velvet wrap with white ermine sleeves worn by Marilyn Miller at Bebe Daniels' wedding, with a white satin dress, for the ensemble, $1,000 would be a fair price. A fox trimmed wrap and gown would be around $850.

AFTERNOON dresses may be made simply of chiffons or of flowered silks, and cost usually around $50 if made by the "little dressmaker" of song and story that clever girls usually can find. If they are to be purchased at a smart shop, they may be had from $85 to $200. The lace on such a dress, and the amount of handwork and the fitting, all make the variations in the prices. Any number of these may be needed in a wardrobe, depending on whether the wearer goes in heavily for tailored things that obviate the necessity for so many afternoon things, or if the wearer in the informal atmosphere of Hollywood, not possible in New York, wears sport clothes for afternoon. The field of what is called spectator sports clothes comes in here. Spectator sports clothes are more expensive than sports things, costing about the same as the afternoon costume in chiffon or printed silks, and being made often in more elaborate silks than would be used for actual sports wear, with a semi-sports cut. Trimmings and frills, out of place on a real sports costume, with more elaborate fitting as well characterize the spectator sports wear.

Incidentally, Hollywood is becoming more sophisticated with the influx of the stage stars, and one sees very few sports clothes at restaurants and parties for noon and afternoon wear, compared to what used to be worn formerly.

The dark silk dress with lingerie touches has come to be considered much smarter here than the light flowered chiffons and georgettes flitting along the sunny streets that used to make Eastern tourists gasp. Despite the climate, the smart New York mode of dark blue and black has replaced it to a large extent.

For those stars who, like Joan Crawford and Clara Bow, still adhere to the sports mode, afternoon and daytime dressing is most inexpensive. A half dozen flannel skirts, a half dozen silk skirts, two dozen smart sweaters and the trick is turned. A skirt can hardly cost more than twenty dollars, usually around fourteen; the sweaters, unless elaborate like the ones from St. Moritz or the Balkans, which cost $50 to $85, or the English imported sweaters which are slightly higher than the American made ones, cost around $15 apiece and often less. Then there is the smart blue flannel coat so often used, short length and somewhat tailored. One such would cost around $35 if made to order; if bought ready made, $20 would be ordinary.

A polo coat multiplied three or four times at $35, with perhaps one of camel's hair, makes a season's wardrobe for daytime in the matter of topcoats for sports wear. White suede coats worn by the elite sports dresser cost more, of course, from $75 to $200, and several must be kept to appear spick and span for immediate use.

Grace Moore uses white suede largely for her strictly sports wardrobe, for topcoats.

FOR the girl who uses sports clothes only for sports, there is little that is really very expensive to be figured. Outside of the inevitable riding outfits, which come strictly tailored and costing the same as a tailored suit, the sports clothes are moderate in price. According to general Hollywood opinion, the Americans and especially local modistes, make the best looking and most reasonable things for sports. Forty or fifty dollars will secure really smart sports dresses here.

Those who must have them from Paris pay more twice over, and do not do any better. Then the matter of beach clothes, which to a Hollywood girl means little, as far as expense goes, becomes an item for a New York and Paris-wise star like Grace Moore, who gets beach pajamas for wear at her villa in Cannes from Maria Nowitzky, at a cost of about $200.

HATS range in price from Clara Bow's tams at seven fifty to Mary Nolan's Maria Guy models, running up to $85. You may hesitate but you pay and take it, as a rule, if you are a picture star and a model is flattering. Joan Crawford never wears anything

HOLLYWOOD SETS THE WORLD'S FASHIONS

Each Month NEW MOVIE Presents the Newest Modes as Reflected by the Famous Stars, Together with the First Pictures of the New Fashions. Interesting New Articles on Hollywood Fashions are Coming in NEW MOVIE Next Month and in all Future Issues.

but felt vagabonds, which she has repeated endlessly in all colors. These cost her about $12 apiece.

"Ah, but," I hear you say, "I know these girls spend huge sums for those pretty undies. I have seen so many ads and pictures that I just know they wear 'em." Well laugh this one off: Joan Crawford goes to the department stores and buys the glove silk shorts designed for little girls—and wears them. They are so tight and short that they fit without a wrinkle, which is her object; and as they cost anything from eighty-five cents to a dollar and a half, you can judge the cost of her underthings.

Strangely enough, it is Greta Garbo, she of the English type tweed suits, flat-heeled shoes and horn-rimmed glasses who goes in heavily for gorgeous underwear. She gets loads of it, running up into around $2,000 a year, from Greer and other spiders (no offense) who spin webs for the unwary sisters who love clothes.

The tea gown is another item, hostess gown being its other name.

Lilyan Tashman has four of them that cost anywhere from $200 to $400.

She spends varying figures for her negligees; one of lapin with satin cost around $200.

The tailored suit seems to be the darling of the smart yet conservative dressers. The girl of the fluffy type, like Marilyn Miller, does not go in for it, but the smart sophisticated type like Norma Shearer depends largely on the tailored suits for the backbone of her daytime wardrobe. These tailored suits can be gotten for as little as $100 but the average price is nearer $200 and if one gets a semi-tailored one done in fur lining, it may run into $850. A perfectly simple but well tailored suit may cost up to $400, with no fur at all.

A vote of confidence in the tailored suit is expressed by so many because of the endless variations in accessories that can be used with the suit, thus creating a different effect at small cost. As a tailored suit is the only costume absolutely correct from breakfast time to time for evening dinner, it does cover a lot of territory. Incidentally, it always looks expensive and correct.

FUR coats are a high spot in the movie star's wardrobe. These are not figured in any estimates on wardrobe expenditures. There is the ever present ermine wrap, never costing under $2500, which is absolutely necessary in the opinion of most stars, for it is luxurious, and can be worn with any evening dress with perfect propriety. In this day of ensembles in evening attire, the effect can be varied by using the ermine wrap instead of the matching wrap.

The only two chinchilla wraps in Hollywood, to this writer's knowledge, are owned by Lilyan Tashman and Mary Nolan. They do not cost less than $30,000. Then a mink coat, costing around $1500 for dressy daytime wear, or perhaps a broadtail at a similar figure, is necessary. A lapin for $200 or some other cheap fur is needed for sport. This is skinning the fur wardrobe to the bone.

Neckpieces are of silver fox, from $1200 to $1500 for a prime pair; sables, of four skins, at $1,000 a skin; stone marten of four skins at $150 a skin; dyed fox at $200 a skin, two or three used in a neckpiece; blue fox, at $400 a skin, two used.

The individual wardrobe of the stars

(*Continued on page* 110)



You Will Want to Give Your Children These BOOKS

AND your children will enjoy owning them —the tried and true classics in juvenile literature.

You can give them now at very small expense—yet printed as attractively as any child could wish, and filled with fine illustrations.

The Tower Book Shelf for Children starts with these three stories that all children love.

ALICE IN WONDERLAND

THE ADVENTURES OF A BROWNIE

THE UGLY DUCKLING

THEY ARE NOW READY FOR DELIVERY. SEND US

10c

PLUS THREE CENTS POSTAGE, FOR EACH BOOK DESIRED.

TOWER BOOKS INCORPORATED
55 Fifth Avenue, New York, N. Y.

I enclose ..... cents, plus ..... cents postage, for which please send me the books checked.

☐ ALICE IN WONDERLAND

☐ THE ADVENTURES OF A BROWNIE

☐ THE UGLY DUCKLING

Name .....

Street .....

City, State.....

What the Stars Pay for Their Clothes

(*Continued from page* 109)

who are considered well dressed in a town where being well dressed is a business, shows a fairly wide variance in expenditure during a year. This is due to the individual taste as much as anything, rather than to the actual amount that the star can afford. Marilyn Miller, Evelyn Brent, Lilyan Tashman and Grace Moore head the list of spenders, and all four estimate that $25,000 is plenty of money to spend in a year, that, in fact, many women who make an art of dressing do it on $10,000. (This excludes fur wraps). How they spend their money is interesting to see.

Marilyn Miller prefers plain but smart clothes. She figures a well-made dress with a couple of good pieces of jewelry makes a better effect than elaborate clothes. Peggy Hoyt and Harry Collins who charge perhaps $350 to $400 for a gown, or for an evening ensemble without fur, furnish her evening clothes in the main. She may pay more, as for the white satin and coral velvet with ermine sleeves that she wore to Bebe's wedding; that cost $1000. A rather plain evening wrap cost $600; one with fur $1500. An ermine coat for evening is a purchase not made every year; one will last three years, hence, $2500 divided by three is the expenditure on evening fur wraps. Fifteen thousand dollars a year covers her evening clothes. Marilyn says that if she had all the money in the world, she would not buy a chinchilla coat. She considers them impractical both because of their cost, their lack of durability, and because they are not flattering to her. "Oh, look at the chinchilla coat; is all any girl gets out of wearing one," says Marilyn. "No one says 'How lovely she looks.' "

SPORT and dark silk clothes are Miss Miller's favorites for daytime wear. Her ideal luncheon costume, for a smart restaurant, would be a dark silk dress, around $85, with her broadtail coat trimmed with silver fox fur, worth $3,000. A smart diamond brooch, worth $10,000, or perhaps a diamond clip from Cartier's, worth $2,500, with a single lovely ring, would set off the costume. Daytime shoes would be from Edwin Cohen, made to order, at $35, stockings at $5, a hand rolled white linen handkerchief at $2.50, a purse at perhaps $35, lingerie, simple but well made, at $15—Marilyn is dressed for luncheon.

Evening wear varies; given the gown and wrap, stockings are $10, long gloves are $12; shoes, $45; lingerie $15 or more.

In her wardrobe, Miss Miller has five fur coats; one or possibly two a year are added, with ones held over from other years remodelled, or furbished up. Wraps, that is, topcoats, number twenty-five. Evening dresses and their wraps vary according to the social events of the year, and depend also on whether she is working, or has time to attend many functions.

Daytime dresses often cost around $50, if made of chiffon or silks by the clever dressmaker.

A smart house dress costs up to $150 for daytime wear. "Dressmaker dresses"—mentioned before—are around $50. Sport costumes are also made largely by the dressmaker, at around $50.

Five thousand dollars a year cover the afternoon dresses, sports costumes and silk suits that are needed. Three hundred pairs of stockings, half of them for evening, are required in a year; three hundred pairs of gloves; $1500 is spent for lingerie, which includes lounging pajamas and negligees; ten dozen handkerchiefs at $25 a dozen; shoes, 150 pairs at $40; hats, several dozen, at from seven dollars and fifty cents for sport hats to $55 for an original model. Then come purses, perhaps fifteen ranging from $150 to $15.

LILYAN TASHMAN, although she got her start with Ziegfeld, is considered Hollywood's own, since her biggest reputation has been built in films the last six years. Her twenty-five thousand a year is divided up interestingly in an elaborate and expensive wardrobe which has earned her the reputation of Hollywood's best dressed woman. Her clothes always are arresting. She considers a woman can be very well dressed on $10,000 a year; her reputation for being the best dressed woman in pictures is a big expense to keep up, yet, because she is always identified with sophisticated roles on the screen, it is a business investment for her.

A peep into her fur coat wardrobe is enlightening. There is a short ermine wrap at $1500; a long ermine at $2500; a mink coat at $6,000; a chinchilla coat at $30,000; a beaver coat at $1,000; a galyak at $650; a lapin at $500; a broadtail at $8,000; a pair of silver foxes at $1500; a pair of blue foxes at $750; and a sable scarf at $2,000. This wardrobe is expanded from year to year; a single coat of the expensive sort is added yearly, possibly two; the coats from a year before, or from two years back are remodelled or touched up; and, when a coat has passed its third year, it may be cut up into collars and cuffs and bandings or used as a lining for velvet or cloth coats.

Miss Tashman figures in round numbers on twenty-four evening dresses and twenty-four dinner dresses a year. If there are many important functions additional outfits may be necessary. Most of these come in ensembles. Several single frocks, perhaps ten of black, may be used with two or three black wraps. The ermine wraps may be worn with any gown. A similar general utility coat for evening is of gold, silver, white, and black brocade, trimmed with fox, which can be worn with anything. A short gold wrap is another for similar use. Otherwise, the ensemble coats are worn with their dresses.

Another item is the hostess gown, (the old fashioned tea gown), resurrected from the past with its trailing laces and veilings. Four of these, costing from $250 to $500 are in the Tashman wardrobe. Eight to ten pairs of hostess pajamas, at $125 a pair, are

also needed. The tailored suit, beloved of the Eastern woman, is present, too, three different ones filling the year successfully. These cost from $185 to $250—topcoats include one trimmed in silver fox at $750—a tailored one in tweed at $175, a white galyak, $500, a chamois $85—a tweed coat trimmed in lapin, $250, a brown crepe de chine coat, $125.

An afternoon dress, with coat to match, trimmed in Russian sable, comes to $600; a blue wool cape suit, with striped wash shirt, $150; a blue jersey with red crepe de chine, $150. There are one hundred and seventy-five of the afternoon dresses in Miss Tashman's wardrobe. There are fifty silk dressmaker's suits; twenty spectator sports outfits; seventy-five pairs of shoes; fifty hats for the year, which come from Reboux and Agnes, and ranging from $25 to $60. There are one hundred and twenty pairs of stockings a year; fourteen evening bags; two dozen daytime gloves at $5 a pair; a dozen evening gloves at $12 to $16 a pair; and an annual outlay of $300 for nightgowns, and $1500 for lingerie and negligees. Five hundred dollars covers the perfume.

EVELYN BRENT, exclusively Hollywood's own product, dresses beautifully on $25,000 a year. She feels that while the tailored suit mode of the Eastern women is smart and really economical, it is not suitable for California, and prefers to dress in afternoon dresses with coats for daytime, as well as in sports wear for informal occasions. Perhaps forty silk dresses a year, with two fur trimmed sports coats, and six dressy fur trimmed daytime coats, take care of dressy daytime wear. Suede coats, a half a dozen, ranging from short ones at around $75 to long ones at $200 are worn with sweaters, and flannel or silk sports skirts. Tennis dresses, at around $25 are needed to the number of a dozen; two riding habits, at around $150 each, a dozen sweaters, domestic make at $10 to $25 apiece, a dozen sports skirts at $15 apiece, and the sports wardrobe is complete.

Three hundred pairs of French stockings at $12.50 a pair, make the most expensive stocking wardrobe in Hollywood for Miss Brent. Fifty pairs of gloves, at $5 or $6 a pair, make an item of $250 for gloves for daytime, with $50 dollars added for several pairs of evening gloves. Five daytime bags in delicate hand-made embroidery come at $75 apiece; evening bags, similar, with jewelled tops, come at $150 apiece, to the number of four. Pajamas instead of night gowns, are needed to the number of two dozen, at $40 apiece, tailored of brocaded silk. Tailored dressing gowns of tie silk cost $100. Shoes made at Miller's come at $40 a pair, some as cheap as $25; sharkskin ones cost $65. Shoes cost her annually $2,000.

Harry Collins supplies Miss Brent's gowns for evening, with ensemble wraps, for around $500 with fur trim. About twenty are bought annually, with additions made as needed for special events, thus running the evening wardrobe into possibly thirty evening gowns with half of them having ensemble wraps.

Hats are usually small and simple, and twelve to fifteen a season at $35 to $40 are needed. Summer hats, in large straws and braids and laces, to the number of seven or eight, cost about $40.

(*Continued on page* 112)

The Glowing Beauty of the OUTDOORS may be yours

. . . even under ballroom lights!







SALLY STARR, featured in the Pathé production "Night Work," starring Eddie Quillan

THE clear, fresh tones of nature are the coveted tones today. And here is a powder which brings you a *natural,* healthy freshness of complexion . . . a powder which enhances and accents the radiance of your own skin.

OUTDOOR GIRL *Olive Oil* Face Powder imparts to every face the vibrant charm of youth. Its unique olive oil base (found in no other face powder) improves the skin-texture and tones the cheeks to glowing softness. Delicately perfumed, it films the face with loveliness and clings with flower-freshness for hours. It protects, too, against cold, wind and whirling dust . . . the perfect powder for the modern American girl.

If you have not already used OUTDOOR GIRL *Olive Oil* Face Powder, try it today. Its seven shades include *Lido,* a glorious "gypsy-tint" for brunettes, and *Boulevard,* an exquisite "natural" tone for those of fairer skin. Generous acquaintance packages of this unusual powder are available at the 10c counters of F. W. Woolworth and other prominent chain stores. Larger boxes at 35c and $1.00 may be had at leading drug and department stores. Z. B. T. Products Co., 138 Willis Avenue, New York City.

LIGHTEX *for Oily Skins* in the Red Box



With OLIVE OIL *for Normal Skin* in the Purple Box

Buy these other smart OUTDOOR GIRL *Beauty Aids at your favorite 10c counter!*

[15 cents in Canada]

Vanishing Cream *(in tubes).* Olive Oil Cream *(in tubes).*
Lightex Face Powder, *in 7 shades, for the oily skin.*
Lipstick, *in 4 shades.* Cold Cream *(in tubes).*
Dry Rouge *with olive oil, in 7 shades.*
Liquefying Cleansing Cream *(in tubes).*
Lip and Cheek Rouge, *in 4 shades.*
Nail Beautifiers and Cosmetique.

OUTDOOR GIRL

OLIVE OIL

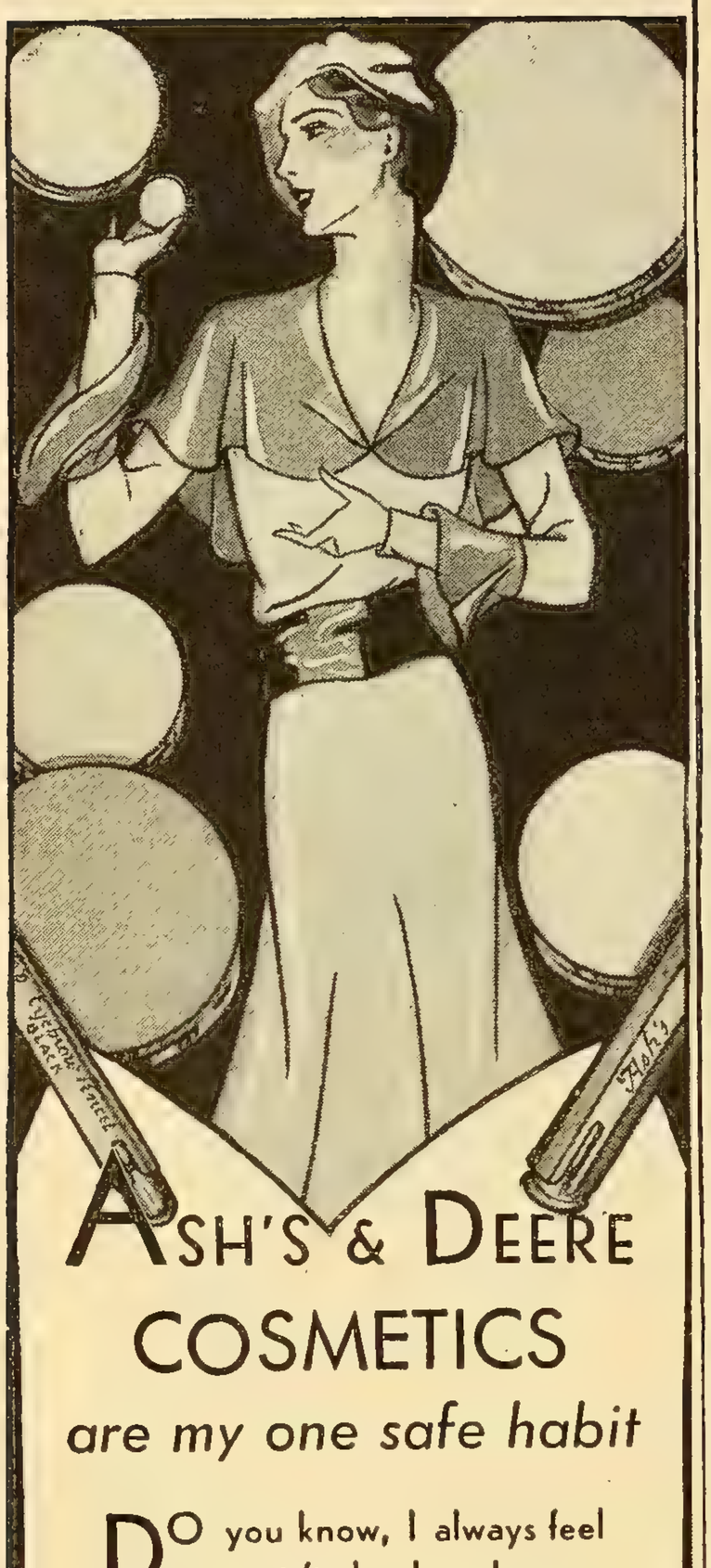
FACE POWDER

By the makers of Z. B. T. BABY TALCUM

Fine for Baby's Body—Fine for Everybody!

A New and Exciting Vogue!—
Blend Your Own Powder Tone

The Special 10-cent packages of OUTDOOR GIRL Face Powder make "shade-blending" simple and inexpensive. Choose two or more tints and with them make your own private powder. Use the darker tones to heighten the color—the white to subdue it.



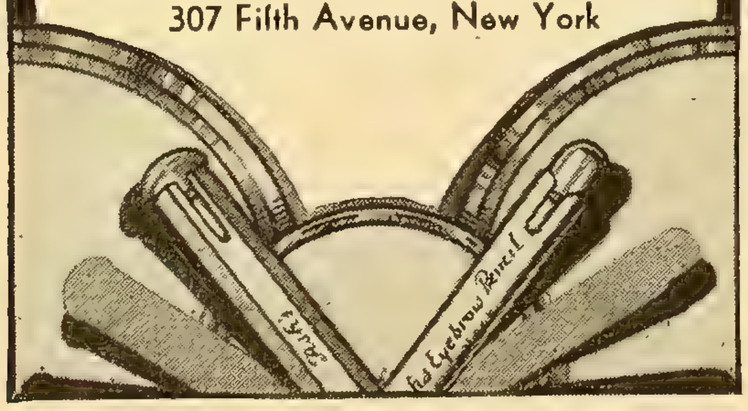
ASH'S & DEERE
COSMETICS
are my one safe habit

DO you know, I always feel so satisfied when I use a Deere compact or an Ash's lipstick. They offer an unqualified guarantee of purity and there's nothing like being positive about what powder or rouge you use.

I enjoy buying them too, particularly the red and green enamel cases, they're so smart in appearance. There is a whole range of styles to suit personal tastes. Loose, cake, sifter and lipsalve compacts, plain or swivel lipsticks and even eyebrow pencils. You can buy them everywhere and, my dear, in most instances they are only ten cents.

At all Chain Stores

The REICH-ASH CORP.
307 Fifth Avenue, New York



Death of Milton Sills

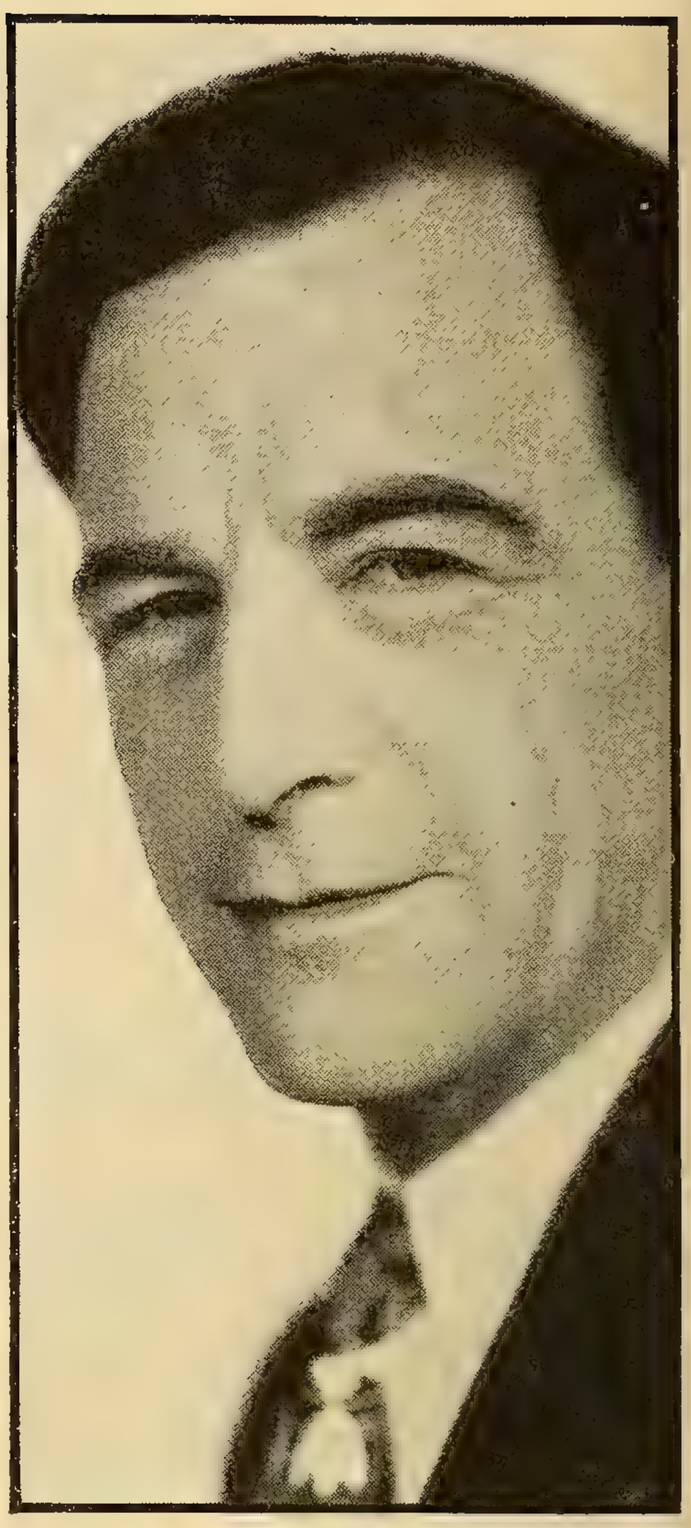
MILTON SILLS, the popular motion picture star, fell dead of a heart attack while playing tennis with his wife and son at their home near Los Angeles on September 15.

Mr. Sills was born in Chicago in 1882. After preparing at Hyde Park High School, he entered the University of Chicago, specializing in dramatic literature, a subject in which he hoped to become a professor. Mr. Sills, however, turned to the stage and was highly successful behind the footlights before he went on the screen. He played in many notable footlight productions. Mr. Sills was equally successful in the films, and among his most popular films were "The Sea Hawk," "The Isle of Lost Ships," "Skin Deep," and "Flaming Youth." During the past two years Mr. Sills was absent from the screen, due to a severe nervous breakdown. Recently, however, his recovery seemed complete and he returned to motion pictures. He had just completed a picture for the Fox Studios before his sudden death.

Mr. Sills is survived by his wife, well known on the screen as Doris Kenyon, and a son. This was his second marriage, following his divorce from Gladys Edith Wynne, whom he had married in London in 1910. They had a daughter, now eighteen years old.

Despite his work, Mr. Sills found time to give frequent lectures at colleges and universities on various topics. In 1927 he spoke at the Harvard Business School on conditions in the motion picture world. In the same year he was chosen by Will H. Hays to make the speech at Philadelphia inaugurating the "Greater Movie Season."

Mr. Sills was one of the founders of the National Academy of Motion Picture Arts and Sciences. He was always looked upon as one of the intellectual leaders of the movie colony.



Milton Sills

Dies suddenly in California after he had apparently recovered from a long illness. Mr. Sills was a distinguished star of the screen and for years a favorite behind the foot-lights. His big film was "The Sea Hawk."

What the Stars Pay for Their Clothes

(*Continued from page* 111)

Miss Brent does not favor coats in large numbers, believing fur trimmed ones more flattering and smart. A mink coat, a golden seal coat, and an ermine for evening, complete her fur coat wardrobe. In neckpieces she has cross fox, silver fox, a four skin King fox neckpiece, canary marten, and white fox.

HEDDA HOPPER dresses very smartly on a ridiculously low figure, compared to the sum spent by girls in the big money. Yet Hedda's wardrobe is impeccable in every detail. At $2500, she is one of the very well dressed women in Hollywood, which is something of an accomplishment. Her big trick is this: many of the clothes designed for her, in her roles of sophisticated matron for the screen, she later buys from the studio wardrobe. These things do not cost one-third what a smart couturière would charge, and they are perfectly made. Helen Hayes, Ruth Chatterton, June Walker and Ruth Gordon, all smart dressers from New York, who have shopped at the best places declare that the clothes made in the studio workrooms surpass in fit anything obtainable elsewhere in the world.

NORMA SHEARER always is taken as the model of the conservative yet beautifully dressed star. She is a firm believer in tailored suits; three or four a season are her credo. In other matters, her expenditures tally with those of women spending around $20,000 a year. Her furs, usually gorgeous silver foxes for neckpieces, are never showy, but are expensive; her evening gowns incline towards marked simplicity; her shoes are rarely elaborate but always perfect.

The expenditure and wardrobe of the mysterious Garbo can only be guessed at, and judged from what one has seen; perhaps the most interesting revelation about her wardrobe is personal; she adores lovely lacy underthings, and spends a goodly sum on the fripperies and gewgaws that one would never guess at from seeing her tweed suits, sports dresses, tam hats, and

severe attire on the street. Flat heeled shoes suggest no such coquetry.

For evening Garbo is magnificent. Greer supplies many of her costumes. She goes so little to social functions that one can do little speculating as to the number of outfits she has, but the writer has seen a magnificent ermine wrap, with white fox trimming, and several elaborate white satin, white lace, white chiffon and white moiré gowns that could not cost less than three hundred dollars apiece.

Colleen Moore certainly is identified with the sports mode for women, if anyone is. Two tailored or semi-tailored suits a season, together with tweed skirts, flannel skirts, silk skirts and numerous sweaters, leather short coats, and tweed topcoats, wool sports blouses made plainly with a monogram, wool dresses of jersey or other material, take care of her daytime wardrobe. She possesses a few silk spectator sports dresses, but these are the nearest to afternoon frocks that she wears. She feels she is not the type. Four dinner dresses, seven evening dresses, some with ensemble wraps and others worn with separate wraps, make her evening wardrobe, for a single season. Four times the number would make sixteen dinner dresses and twenty-eight evening dresses for a year.

One of Colleen's suits, the most expensive, is wool trimmed with a weasel lining. It cost $425. A daytime coat, black trimmed with mink, cost $225; an evening wrap, pink velvet with grey fox, cost $700; a black velvet with white fox cost $400. These things are all from Greer. Hats come from Hattie Carnegie; twelve straw hats and a dozen felts made the summer wardrobe, at $35 to $45. Local hat shops charge $12-$15 for sport felts and tams, largely worn by Colleen.

Delman's make her shoes at $25 a pair. Other details correspond with a twenty thousand dollar a year budget. Colleen, since her divorce, expresses the ambition to spend more on clothes, as she is going about more than she did when she was working—and married.

BETTY COMPSON has a notable wardrobe, planned on an intelligent and calculating basis that should supply many tips to women who spend much smaller sums than picture stars can afford. Ten thousand dollars covers her expenditures. She always has six "general utility" dresses in black for daytime wear. This simplifies the matter of coats and accessories to go with them. She always has a good black daytime coat, trimmed with beige fox, and a very well-made beige coat with fox; these she renews from year to year, with the mode. The colors remain the same. Dark blue dresses with lingerie touches are good too, she thinks, for daytime wear. Three tailored suits vary the daytime wardrobe through the fall, winter and spring; then sports clothes, in bright colors, are added. Several polo coats, including one camel's hair at $200, are useful over the dozen sports outfits she allows herself.

Betty's credo is that dresses, with an occasional bright one, are better in black because they do not "date." Chiffon and lace beautifully made, in black, can be used largely in an evening wardrobe. She always has three of these, often more. One black velvet evening wrap, trimmed in white fox, is indispensable for the wardrobe of Betty; it can also be worn for dressy daytime wear with a hat and black dress. Betty

(*Continued on page* 114)



Everybody's Looking Into NUMEROLOGY



IT'S fascinating — this science of numbers. No wonder it is sweeping the country. Everybody is trying to find the numbers that may be the key to happiness, to success in love and life.

It's fascinating — but you need a practical guide to help you understand it. "Numerology," a new, attractive little book explains it in simple terms.

"Numerology" is on sale in some Woolworth stores. If your Woolworth store does not have it, send 10c, plus 2c postage, and we will mail it to you promptly.

TOWER BOOKS, INCORPORATED

55 Fifth Avenue New York

KEEP
BLACK
SHOES
TRULY
BLACK

Chieftain
TRADE MARK REGISTERED

FRENCH
DRESSING

10¢

15 cents in the far west and Canada

Keep your smart black shoes looking at their best —the children's shoes shiny and neat for school. Chieftain French Dressing dries instantly, and without rubbing, to a brilliant, lasting finish. . . . It's good for the leather, too.



ColorShine
BLACK
DYE

Does this black shoe season find you with light-colored shoes that are still good for weeks of wear? Make them over into smart black shoes, with ColorShine Black Dye. . . . It is very easy to apply, and gives a lustrous, jet black finish.



10¢

Sold in most 5 and 10 cent stores.
15 cents in the far west and Canada

THERE IS A COLORSHINE POLISH FOR EVERY SHOE

CHIEFTAIN MFG. CO., Baltimore, Md.



Introducing the Fox Studio's new portable make-up wagon, developed by Joseph Reilly, chief of the studio's Department of Public Safety. This wagon is designed to go on location or to the remote ends of the great Fox studio lots. From left to right, Paula Seiloff, of the make-up department, Claire Luce, Helen Cohan, Joyce Compton, Maureen O'Sullivan and Charles Dudley, also of the make-up division.

What the Stars Pay for Their Clothes

(*Continued from page* 113)

figures the clever woman tries to get clothes that "look like her," flatter her, and do not "date" by being too conspicuous. Then several brilliantly colored evening outfits make for variety, according to the number of big functions one attends.

Ten complete evening ensembles are purchased by Miss Compson in colors; the rest, for the main, are the "dateless" sort described. Her hostess gowns or dinner gowns follow the same plan. Greer designs her clothes.

Daytime wear coats find her with a mink, and two broadtails, one with silver fox, in the fur wardrobe. Evening furs are one of ermine, another of silver lined with ermine, and made reversible, with white fox trimming. Neckpieces are usually silver fox to go with her dark suits, and black and dark blue daytime dresses.

Clara Bow, in spite of expending $25,000 a year, does not have the reputation of being a conspicuously well dressed girl. This is not because of lack of clothes in her wardrobe, but because of her penchant for wearing things as she feels like it, with no conscious effort to make an impression except at evening functions. She has pet clothes, that she wears repeatedly, leaving other things unworn until they nearly are out of date. She buys largely as the other stars do, with the exception of the fact that she over emphasizes sports things just as Colleen Moore does. She does not go in for afternoon clothes. Her vitality makes her clothes inconspicuous.

Twenty-four evening gowns a year, five fur coats in her wardrobe, a hundred pairs of stockings, lounging pajamas at $45 to $100 a pair, (to the number of forty), fifty topcoats, about forty hats, and you have the Bow wardrobe, with the addition of the numberless sweaters and skirts that she prefers. Her accessories, evening wraps, lingerie and other items, correspond with the $25,000 a year wardrobe of other stars.

JOAN CRAWFORD, ardent financier, thinks it foolish for her to spend more than $5,000 a year on clothes. Sports things take care of her daytime wardrobe; two tailored suits a year and about four simple afternoon dresses a season, are added to that. Hats are vagabond models, never more than $12. In her evening clothes for Spring and Summer she buys in soft greens and blues, which simplifies the matching of wraps and accessories. Her Winter evening wardrobes are usually in black, for the same reason.

Fur coats in the Crawford wardrobe are ermine for evening, a mink for daytime, a white caracul for sports and an ermine trimmed evening wrap. Polo coats and a couple of fur trimmed sports coats complete the wardrobe, with accessories simple and inexpensive, and lingerie counting very little. Crepe de chine panels sewn on the inside of her skirts do away with princess slips, knitted silk shorts, and a few fripperies for evening make the bill small. Good looking lounging pajamas are preferred to lacy nighties and negligees. Everything is selected with a very practical purpose for Joan.

Bebe Daniels, too, feels that spending large sums on clothes is a little wee bit foolish, even for a star who is considered one of the wealthiest in the colony, who entertains lavishly and who

goes about continually. Her yearly expenditure does not exceed $15,000. She feels $500 and $600 too much to pay for an evening gown, except for very special occasions. She frequently finds gowns for $35 and $40; then occasionally the expensive gown, perhaps $300.

It is typical of Bebe that the gown she wore for the opening of "Rio Rita," her biggest success, was one that cost $95 and that was delivered, as well as bought, the day of the opening. She has confidence in her own taste and is not afraid to have someone say that her clothes did not cost a large sum.

Tailored clothes, of course, are impossible to buy cheaply. She goes to Hooks for four or five tailored suits a year and frequently has top coats tailored to match. Then there are riding suits, as expensive as the tailored suits at $225, and fencing suits at $175. Sweaters and simple flannel sports skirts, and riding shirts, at $28 apiece, four in number, are needed yearly and are bought for real use, as are the tennis dresses. Bebe does not wear afternoon dresses at all.

Her fur wardrobe holds about five coats, one of which she adds yearly; negligees cost her $40 to $125, and her nightgowns cost $27 to $50. She prefers three-piece Chinese suits, which cost $75. Hats cost $15 to $40; she buys fifty a year, and gives away forty; vagabonds in soft felt are her preferred model. Turbans and tams come into the wardrobe too. Scarfs, neckties, purses and accessories cost not more than $500 a year. Five-dollar stockings daytime and evening are bought at the rate of one hundred and fifty pairs a year. Thirty-five pairs of gloves, including a couple of pairs of fishing gloves at fifteen cents a pair, are used in a year costing from $5 to $8 a pair.

Irene Rich buys conservatively,

(*Continued on page* 116)



Charles Ruggles, Senior and Junior. Mr. Ruggles, Senior, recently welcomed his son back to California and there was a beach reunion at the Ruggles seaside homestead. You know Charlie, Junior, for his superbly played inebriate roles in recent films.

F. W. WOOLWORTH CO 5 AND 10 CENT STORES

EVEN SHOE LACES SCORE IN THE FALL LINE-UP



Fresh, clean shoe laces add much to the appearance of your shoes. And it costs very little to keep a supply of the famous "EMPRI" shoe laces always on hand. "EMPRI" laces, for women's shoes, are made of fine rayon, with smart tasselled tips—in shades to harmonize with the season's new shoes. "EMPRI" laces for men's shoes also come in all colors. "The VICTORY TIPS are part of the lace—they can't come off."

NONE OVER 5¢ OR 10¢ A PAIR

LOOK FOR THE LABEL

EMPRI

WHEN BUYING SHOE LACES

INTERNATIONAL BRAID CO.

NEW YORK PROVIDENCE ST. LOUIS

ARE YOU TRYING TO CONTROL



THE CURVES ?

Here's a new book that will help you do it—healthfully, which is most important, and agreeably, which is important to most of us, too.

"Reducing the Right Way" is an attractive little book to use as a guide to effective diet and exercise. It is sold in some Woolworth stores. If not in your Woolworth store, send us 10c, plus 2c postage, and we will mail it to you.



TOWER BOOKS
INCORPORATED

55 Fifth Avenue New York

What the Stars Pay for Their Clothes

(*Continued from page* 115)

within the $15,000 yearly limit. She buys well, however, and figures that buying an original model is real economy, as it always holds its lines better and wears better than a copy. She considers many fur coats an extravagance, particularly in California, and has two ermines for evening wear, one white, and one dyed cocoa ermine; two lapins do for daytime wear. Silver fox neckpieces are her favorites, which she wears with tailored suits and dresses. She uses color as the basis for a seasonal wardrobe, and buys almost entirely in that for evening use. Spring found her in dull blues, starting with a handsome evening wrap of dull blue velvet trimmed with grey fox. This she says, is a very real economy in practice. Her shoe bill is very large.

ESTELLE TAYLOR does not spend above $10,000 a year. She figures four evening dresses to a season, adding others when necessary. She rarely pays more than $200 for a single dress. Elaborate afternoon outfits, and cleverly made silk suits are favorites with her and flattering to her feminine type. She prefers fur trimmed wraps to fur ones, as they are more supple and clinging, hence more youthful. She reserves elaborate fur wraps for big affairs. An ermine wrap, trimmed with chinchilla, is kept for state occasions. A simple velvet wrap for evening, costs her $75; she has it made at home. A black velvet wrap, a white velvet wrap, a silver brocade, cost her very little, as she had them made at home. A black velvet trimmed with a circle of ermine, in peplum, cost $300. "In New York, I notice the wraps are elaborate and the gowns simple," she says, "in California, vice versa; we lay our wraps off at once on entering, and then the gown is the centre of attention."

Two tailored suits, at $150 to $200, are worn with many different neckpieces; five silver foxes are in her fur chest; two red fox, several canary martens, a black fox and a beige fox; a mink coat and a squirrel coat are worn most frequently with her afternoon outfits for dressy affairs. Most of her daytime clothes are designed by her, and made by a dressmaker.

Jeanette MacDonald admits to spending $10,000; she is an ardent advocate of the tailored mode for smart dressing. She pays from $75 to $150 for her suits. Once she paid $450 for a blue tailored suit, which she considers far too much. Four or five suits a season cover her yearly wardrobe; she rarely uses afternoon clothes as she does not consider she is the type. She does not use sports clothes. Tailored dresses she likes.

She has little use for top coats. Several in her wardrobe are sufficient; they vary from one trimmed in lynx at $185 to one with blue fox at $750.

Four evening dresses and six dinner dresses make her Summer evening quota; Winter would demand ten, as would other seasons. Her theory in dress is that one perfect, complete outfit, no matter how costly, is wiser than several not complete changes.

Gowns cost from $150 to $350; top price is $500.

She has five fur coats in her wardrobe; mink, sealskin, grey caracul, squirrel and ermine for general evening utility. Many fur neckpieces are her hobby. She has platinum fox, a set of six sables, silver fox, and blue and mink. Avoiding bizarre effects and striving to look expensive but conservative is her credo.



Here is an example of the attention to detail that goes into the modern talkie. In order to visualize each bit of action, each camera angle, each exit and entrance, in George Bancroft's new film, "Typhoon Bill," Director Rowland V. Lee had built a model of the big ship on which most of the action takes place. Here are Mr. Bancroft and Director Lee studying their miniature ship.

HomeTown Stories of the Stars

(*Continued from page* 87)

announced. That's all there was to it. I let him have his head.

"Van wasn't antagonistic. He was and still is an affable sort of person. But, when he gets his head set on something—well, try and stop him. He went to Central and became a student, a pretty good one, too. He was just coasting until the baseball season came along, and when it did he was in his glory. He kept talking about the coming game with St. Thomas, how he was going to beat them, but he was careful not to speak disparagingly of the academy team nor any one connected with it.

"The big day came. I've forgotten what the score was—it was close. It was one of those nip and tuck affairs, but Van pitched air-tight ball and won. He was in the clouds when he came home that night, and he talked about that game for months afterward."

Just about this time Dick, although a hero at Central, was considered a pest at home, particularly by his two sisters, Mabel and Roe. The infant of the family took it upon himself to make life uncomfortable for the numerous beaux of the Mattimore girls. His favorite method of incurring the wrath of his sisters was to listen in on their telephone conversations.

"Van managed to get hold of a telephone—the Lord only knows where he got it," the father continued. "He rigged it up in his room and tapped the line running into our house. His cutting in on telephone calls caused more than one family war. What became of the telephone? I guessed one of the girls found it. Anyway, Van's eavesdropping ceased rather abruptly."

WHILE Dick was a student of baseball his father bought an automobile. This, of course, precipitated a keen interest on the part of the young pitcher in engines. He also was beginning to evince an interest in girls, and an automobile went hand in hand with this sort of business.

"Van wasn't permitted to have the car at night," Mr. Mattimore said, "but that made little difference. He got it. He would get up from the dinner table and announce that he was going out for a while. Out in the family machine, but we didn't know it. He would meet his gang—Harold Kammen, Allen Trask, Jim Mitchell and the rest—outside.

"They would sneak out of the garage, open the doors very quietly and push the car down the drive and a block down the street before cranking the engine. I don't know where they went or how they got gasoline, but they never damaged the car. When they returned the engine was stopped a half a block away from the house and the pushing tactics began again. I still wonder how those kids got that heavy old tub back in the garage. The approach was at least a 30-degree incline. It was hard enough making it with the motor going full blast."

The World War came when Dick was sixteen. He was big, husky and adventuresome. His father knew that he would enlist. Van predicted it in his almost incessant chatter about airplanes and air battles. Young Matti-

(*Continued on page* 118)



Hazelle Jennings, newly introduced to Broadway by Ziegfeld, is wearing the LONG FRENCH BOB. *Her hair shows the results so many secure from simple, regular care.*

So easy to have SOFT, LOVELY HAIR

The modern artist hair-dresser can do wonderful things with your hair. But all your hair needs can not be supplied in the beauty shop. You must help at home. And that's where Danderine comes in. Danderine is so simple and easy to use. Each time you arrange your hair just put a little of this delicately fragranced liquid on your brush. As you draw it through the hair, Danderine removes excess oil, cleanses, brings out the natural color, gives your hair an amazing new life and lustre.

When used consistently, Danderine dissolves the crust of dandruff, keeps the scalp comfortable, healthy; stops falling hair; helps make your hair grow long, silky and abundant. Your hair is so much easier to arrange and stays in place when Danderine is used. Waves "set" with it look nicer; stay in longer. Five million bottles used a year shows its popularity!

Danderine
The One Minute Hair Beautifier

AT ALL DRUGSTORES—35C

It Was REAL FUN
~Learning to Play the Piano in 90 Days

BOB'S love for me was slipping—and we had been married only 3 years. Entirely indifferent to me, he would generally spend his evenings at the club, or devote his time to his violin. I was utterly miserable in my loneliness.

One day, I made an amazing discovery that changed my life—that regained Bob's love for me. I read the story of a woman who had learned to play the piano by *herself, in her spare time, in just 90 days!* That made me wake up! I determined to do the same, for inwardly I thought, "Perhaps that would help!"

And help it did! Really, words can't describe the change that came over Bob when one day, a few months later, I played for him in accompaniment. Then did I realize just what music had meant to him. He loved his violin, but, as he expressed it, playing the violin was absolutely flat without the accompaniment of a piano. Today Bob and I are happily reunited, and our musical evenings are a marked success.



Play Any Instrument in 90 Days

No matter what musical instrument you're interested in, through the easy, short-cut method of the U. S. School of Music, you can master it within an amazingly short time! Over half a million students have learned to play by mail in their spare time at home, and there's no reason why *you* can't.

Just think! No monotonous exercises, no heartbreaking scales—no finger technique! All the difficult, confusing, tiresome parts of music have been eliminated, and the playing of melodies has been reduced to a simple, easy-to-understand method that anyone can follow with ease.

Free Booklet and Demonstration Lesson

If you really *do* want to play your favorite instrument, fill out and mail the coupon asking for our Free Booklet and Free Demonstration Lesson. These explain our wonderful method fully and show you how easily and quickly you can learn to play at little expense. Instruments are supplied when needed—cash or credit. U. S. School of Music, 18611 Brunswick Bldg., New York City.

U. S. SCHOOL OF MUSIC
18611 Brunswick Bldg., New York City

Send me your amazing free book, "Music Lessons in Your Own Home," with introduction by Dr. Frank Crane; also Free Demonstration Lesson. This does not put me under any obligation.

Name .....

Address .....

Instrument ..... Have you this Inst.?.....



Home Town Stories of the Stars

(*Continued from page* 117)

more knew all the recruiting sergeants, especially the Canadians, in the Twin Cities. He persuaded his father to accompany him to Minneapolis one day. Mr. Mattimore signed on the dotted line and Van became a cadet in the aviation corps of the British Army. He went to Toronto for training.

"IT was just a case of more acting," the father recounted. "He got along all right as a flier, I guess. We never heard much about that, but his association with the British was what we heard most about. You know, he was just about the most perfect Englishman I ever saw when he came home on his first visit. Natty uniform, walking stick and gray gloves, which were properly turned down. He didn't try an English accent on us, but you can bet your last dollar that he did on those who didn't know him.

"He gave the impression that the British Flying Service was a real snap. Why, he always was running around and never seemed to be learning how to fly an airplane. He came home frequently and made trips down to Cleveland to see some girl he was sweet on at the time.

"It didn't dawn on us until after the war that he had been A. W. O. L. every time he came home or went to other cities. We learned that when we got his service record which accompanied his appointment as a reserve lieutenant. That record looked like a bolt of wall paper. It was three feet long and contained one A. W. O. L. after another. We figured it out that he never drew a cent while in the service."

After the war Dick returned to St. Paul. He loafed around, swam, sailed and played a bit of tennis. He swam for the St. Paul Athletic Club during this time. Later he tried his hand at sports writing for an evening paper in Duluth.

TEN years ago Dick walked into his father's law office and related his plans for an expedition to the Oklahoma oil fields. Dad Mattimore concluded the conference by signing a substantial check and proffering some fatherly advice. The soldier of fortune started for the Southwest. Before going, however, he managed to appropriate his brother Edward's brand new khaki uniform.

In Kansas City, Dick met a home town friend. Dick arranged a reunion party, and the morning after the night before he found himself a considerable distance from the oil fields, and broke. He got to the land of black gold somehow. In a month or two he sent a picture home. It showed him standing in front of an oil well, and appearing as though he owned it.

It is recorded that Brother Edward gnashed his teeth upon seeing the picture. He observed that Brother Van was wearing that brand new uniform.

Somewhere in Texas Arlen met a party of movie folk. They needed an airplane pilot, so Dick took the job. He literally flew from Texas to Hollywood.

"He was out there several months before he got into the movies," the father concluded. "He wasn't in the best of condition, either financially or physically. I could tell that by what he said in his letters. I went out to see if I could help him. I got him a job in a department store, but he wouldn't take it. He was determined to break into the motion picture game and he wasn't taking chances. He said to me: 'Dad, some day you'll see my name in electric lights on the biggest theaters in this country!' Well, I almost laughed. I did, come to think of it, but Van laughed last.

"He's in his element. Van's always been an actor."



Tom Sawyer, 1879 and 1930 model. At the left is a reproduction of the frontispiece of the 1879 edition of Mark Twain's immortal study of a boy. At the right is Tom Sawyer, as Jackie Coogan plays him in the forthcoming Paramount visualization of the Twain classic.

$125 for a Frock but only 10c for Her Rouge

She is a fortunate woman who can afford the best of everything. Her lovely frocks are from Lanvin. Her hats by Maria Guy. Yet the rouge this beautiful sophisticate uses costs only 10c. It is pure and will not harm the skin. Its texture is finer than a cobweb. And the glorious bloom it brings to the skin is exactly the tone desired —for the shades of this popular rouge never vary. She uses Heather Rouge.

If you want the loveliest, most natural complexion select the tint of Heather Rouge that flatters your type of beauty, and use it faithfully. Sold by all 5 and 10-cent stores. The choice of smart women for 25 years.

GUARANTEED ABSOLUTELY PURE

HEATHER NATURAL ROUGE

10c everywhere (15c in Canada)

Other famous Heather Cosmetics of fine quality and low price are: Lip Stick... Cosmetiko, a mascara ... Eyebrow Pencil ... Eye Shadow ... Powder Compacts ... Puffs.

Evangeline Adams Reads the Stars

(*Continued from page* 48)

and Jupiter and Saturn and Mars! The most important thing for both you and your admirers to know is that beginning with 1931 and extending through 1932, you will come under the most favorable aspects that you have been under for a long time, and that you may look forward to realizing many of your hopes and ambitions which you have hitherto been unable to realize.

IT may interest some Carroll fans who are also Jack Oakie fans to know that that ebullient young man was also born under the powerful sign Scorpio. I did not know whose horoscope I was drawing when I drew Jack's and, for that reason, I was all the more impressed with how true he has run to his stars. I haven't space to give you his indications in detail, but I will quote at random a few phrases which I used in describing what was to me, at the time, an unknown young man: "You will enjoy more prosperity than falls to the lot of the average man." "You will never be wholly cast down." "You will experience much of what is known as 'luck.'" "You naturally gravitate toward and attract successful undertakings." "You have a touch of genius." "Venus holding such contradictory aspects indicates that you possess what the world calls 'temperament,' and gives you strong magnetism which you can exercise either through social avenues or in a professional or business way." "Your popularity with women and your influence over them may cause jealousy." "Many men who benefit through the masses are born under aspects like yours."

I give these stray thoughts about the youngest of our great popular favorites to show that astrology is in no way influenced by the knowledge or the prejudices of the astrologer. I could give you a much more striking instance, if I had time, in the horoscope of another Scorpio child—in this case, the oldest of our motion picture favorites. Perhaps one sentence is enough: "You will benefit through surgeons, druggists and men connected with machinery and sharp instruments." The actress to whom this statement refers—I daresay you have already guessed it—is that ageless product of the facial surgeon and the drug store beauty creams, who boasts of her familiarity with the "sharp instruments" of the face-lifter, Miss Fannie Ward.

In other words, astrology is universal. It applies to Miss Carroll in her twenties and to Miss Ward in her sixties. It applies to Mr. Oakie, our youngest star; to Miss Ward, our oldest star, and to Miss Carroll, our reigning star. It is hardly necessary to add that it applies also to you!

Next Month Evangeline Adams Will Discuss the Month of December. Watch for this feature!

Announcing

the

TOWER BOOK SHELF

FOR CHILDREN

THE BOOKS YOU WANT YOUR CHILDREN TO HAVE

The time-tried classics in stories for children—stories that generation after generation of youngsters have found thrilling and good, are now to be made available in attractive covers, with delightful illustrations, at a price so low that every child can enjoy and own every one.

The first three selections for The Tower Book Shelf are:

ALICE IN WONDERLAND
A DOG OF FLANDERS
HANS BRINKER *or*
THE SILVER SKATES

These books have just come from the press. Send the coupon below for any one of them—or all three. The price is only ten cents, plus three cents postage, for each book.

TOWER BOOKS, INCORPORATED
55 Fifth Avenue, New York, N. Y.

I enclose ..... cents, plus ..... cents postage, for which please send me the books checked.

☐ ALICE IN WONDERLAND
☐ A DOG OF FLANDERS
☐ HANS BRINKER OR THE SILVER SKATES

Name .....

Street .....

City, State .....

Almost an Actor

(*Continued from page* 55)

ness. Still millions of people over the world wish to learn the truth of it for themselves.

It was in mid-afternoon when I left Gilbert's home. I could feel the loneliness settling down upon him. Dinner would come, and perhaps with it a few people to bore him through the meal. And then perhaps a ghastly opening at which fat and thin women would flaunt all the colors of the rainbow with the grace of very lame swans. They would be accompanied by quite mediocre men, for big-time fellows cannot be ensnared with such banalities as moving picture openings.

He would perhaps hear raucous voices saying, "There goes Charlie Chaplin!" or some other acrobat of fate.

If, by accident, Mr. Gilbert escaped all this, perhaps some scenario writer, escaped from a real estate office, would suddenly be announced. Then the star might hear, with a gesture of patience that concealed a strong desire for murder, a plot that was old when Fanny Ward was young. From sheer exhaustion the scenario person might be offered a drink of ginger ale, and then would follow delusions of grandeur that would end in the denouncement of all producers . . . for was he not a Balzac, a Flaubert, a Maupassant, deserting books to uplift the films?

There is in California a loneliness unknown in any other land. It has the opiate of the lotus in it. As soft as the head of a writer of popular songs, it creeps about the heart and seeps into the brain.

BOREDOM is the common citizen of Hollywood.

So far as I am aware, there is but one highly intelligent moving picture actress in the colony. Her name is Ruth Chatterton. I would not be too sure of such a statement. I have only been in the city fifteen years.

Women like the former film actress, Aileen Pringle, have garnered reputations for intelligence from the so-called New York intelligentsia, who are, so far as I have been able to observe, the most incompetent judges of intelligence in America. Miss Pringle is as glib about as many things about which she has but a superficial knowledge as the Madame of Things Social in Hollywood, Madame Elinor Glyn, IT.

It is among such people that Gilbert must spend his life and his ten thousand dollars a week. If he becomes too bored he can have lunch at the Embassy Club of the Montmartre, and meet the same people and hear the same people and hear the same chatter that he heard the night before. It will be no more interesting when he hears it the second time than when he heard it the first.

And so I understood Gilbert's words when he said, "Gee, I'll be glad to get to work again." He looked about the mansion as though it were a jail. Thinking of Tolstoy's "There are only two kinds of people in the world—those who understand and those who do not." I shook the actor's hand and returned to the Metro-Goldwyn-Mayer Studio.

I was soon taken to Johnny Waters, assistant director on "Way For a Sailor." An East Side New York Irishman of thirty-five, Waters is as handsome as any movie actor, and though of a volatile and high-strung race, one of the most even-tempered men I've ever known. A director of ability with Paramount a few years before, he was, through the queer freaks of fortune in Hollywood, now temporarily demoted while men with less ability rode high in the favor of producers.

It is upon the shoulders of the assistant director that all details fall. It was Waters' job to see that I looked rougher than any sailor, with the exception of Wallace Beery, could possibly look on land or sea.

The wardrobe of a large film studio resembles an immense country store. A conglomeration of everything worn, or supposed to have been worn, through the centuries, can be obtained therein.

AFTER I was outfitted with dungarees, rubber boots, brogans and a disgusting opinion of myself in the mirror, Mr. Waters requested me in the interests of art and the box-office, not to have my hair cut and to be courteous and kindly toward all ladies as would become a sailor more or less safely home from the sea.

All things are done backward in Hollywood. Untrained as an actor and self-conscious as a burglar in church, I was immediately placed in the hard-





NEXT MONTH—NEW MOVIE MAGAZINE

Celebrates Its

FIRST ANNIVERSARY

Watch for the Big Holiday Issue With Special Features

Among those present will be Adela Rogers St. Johns, Herb Howe, Dick Hyland, Jim Tully, J. P. McEvoy—all your favorite writers of Hollywood.

est scenes in the film. That it was like placing a green pugilist in a main bout did not occur to anyone. There may have been a method in this madness, however. For, if I was too wretched as an actor they could replace me before too much money had been spent on the film.

But trusting in God and Sam Wood I was thrown to the lions. I look back upon it with a glint of humor. To place oneself in a ridiculous position is bad enough—to fail in that position is worse.

But my fellow players were made of genuine metal. Hour after hour I went through my paces with Sam Wood, and when I was ready to scream he would say, "Take it easy, Jimmy—the trick of it all is in exaggeration. I offered to bet a banker a thousand dollars last week that he couldn't step on the stage and play the part of a banker convincingly—it's *hard work* and *application.*"

And when Sam Wood wasn't helping me, it was Gilbert, or Doris Lloyd, or Wally Beery.

I learned also an interesting thing. If an old-time trouper such as Beery or Gilbert pulled a boner in front of the director they could look at me with an expression of "Now you've done it again," and thus protect themselves from the wrath of the man with the megaphone. Within a few weeks I could look at some other poor devil with utter dismay—and the buck would be passed to him.

BUT I would write of love. A kind gentleman, with the usual brand of Hollywood humor, decided that I must have a sweetheart in the film. With all the beautiful women in the world, Polly Moran was chosen. As Irish as a meadow in the county of Mayo, I found that my new sweetheart represented all the charm and wit of her race, and none of its pettiness. She was that rarest of women, one who was really herself.

She loves children.

A little girl came up to her on the set with a frayed autograph book in her hand. Polly took the child in her lap and fondled her for a moment and then wrote in her book:

"Stay out of pictures as long as you can, and when you grow up you'll be a Polly Moran."

Doris Lloyd was another high-class actress with whom I appeared in the film. Trained in the finest school of acting in the world—the English provincial and London stage—she is a woman of exceptional ability and only needs the one big chance in which to make an international reputation. Her greatest ambition is to play Nancy Sykes, the pathetic woman into whom Dickens poured all his sentimentality. No woman in the world could play the part of Nancy Sykes better. But I am beginning to fear that producers will never learn to listen to me.

An Irishman, Jimmy Kilgannon, ex-trainer of John L. Sullivan and happy-go-lucky swashbuckler of fortune, now reduced to paying rent regularly, was placed in charge of my wardrobe. It was so rough he could only touch it with a pole, and citizens of Culver City came for miles around to witness the spectacle when I was completely dressed.

The story in which I was to appear had been written in book form by Albert Richard Wetjen. The Metro-Goldwyn-Mayer people had been kind enough to keep the book title. I had met Wetjen in other and more slightly carefree days. He now came on to Hollywood.

It has been my bad fortune to have met about every writer who has visited Hollywood in years. I don't like writers as a double rule. One cannot find a real man in a thousand of either sex. They write third class and dishonest books and then bewail the sad day that allows them to take many thousands for the film rights. With the money in the bank they discuss art with a beef packer or real estate gentleman's wife who belongs to a women's club — and always do they tell how badly their book has been filmed.

NEARLY all American writers are the products of magazine editors with as shallow and evasive an outlook upon life as themselves. If these men met an Ibsen they would take him to dinner and tell him how to handle the love theme so as not to offend the sensibilities of an audience of people who do nothing but grovel in the muck of materialism.

Wetjen had some good things in his book. It was not a masterpiece. Men who protect themselves from the rain of life under a *Saturday Evening Post* umbrella seldom, if ever, write masterpieces. They realize this and build barriers to defend their tottering integrity. With nothing else left to attack—they rip with clogged fountain pens at the art of the movies.

Wetjen, a man of bigger mold than most of the yelping word slingers, nevertheless had his little day in court. He only forgot two things — the film, bad or good, was the equal of his book — and that no matter how bad the film is—*the book remains.*

I have known but one writer who came to Hollywood and lived among people other than the temporarily successful first moths of the films.

A lady recently wondered why writers who came to Hollywood did not help uplift the citizens. She talked of ideals and so forth. The gentleman she had in mind was Louis Bromfield, the author of second rate novels, in which everything worth saying had been said by better men many years before. Mr. Bromfield attends all the gatherings of the moths, and his social activities are so many that one wonders when he finds time to drill the ideas which march in a dull parade through his brain.

It was from such men as Butterfly Bromfield that the lady wanted help. A child who cries for a star is often handed a piece of sweetened yellow mush for consolation. And the child seldom knows the difference.

If Knut Hamsun came to Hollywood he might be entertained by an obscure group of radical Scandinavians, while Butterfly Bromfield might hold forth on honesty in literature at the table of a great film producer. Hamsun would get understanding. Bromfield—entertainment. But let us return to "Way For a Sailor" with a maid.

THE girl whom Beery and I did not win was Leila Hyams. Irish and Jewish, she is the daughter of a famous vaudeville team.

Working hard and arriving slowly, she did some respectable if slight

(*Continued on page* 123)

DOROTHY REVIER

famous star of Columbia Pictures says:

"The very newest and smartest vogue in the movie colony is to use *one* delicate odeur throughout all your toiletries. Blue Waltz is simply perfect, as the fragrance always delights me."



Hollywood Stars advise the

BLUE WALTZ ENSEMBLE

in Toiletries

There is the *Blue Waltz Perfume* which hints of love and life, beauty and romance on distant moon-lit beaches—and the *Blue Waltz Toilet Water* which is so delightful a skin-lotion, refreshing, perfuming! The *Brilliantine* imparts a lovely lustre to the hair, the eyebrows and lashes. The *Face-Powder* is of superlative quality, and the *Talc* is simply indispensable after the bath!

—You can get the *Blue Waltz Perfume* in 50c and $1 sizes at Drug or Department Stores, and——

10¢ **at Better 5 and 10¢ Stores**



JOUBERT, Cie, Inc.
Fifth Avenue, N. Y.



NEVER AGAIN **BRITTLE** *Lashes!*

Perhaps you hate to use ordinary mascara. Perhaps you feel that stiff, "made-up" lashes are in bad taste.

Then you really must try the NEW Liquid Winx—with its unique "double treatment" formula... First Winx darkens and shadows lashes. The effect is always natural—in good taste—smart. Then it actually *softens* lashes. It makes them finer and silkier.

Would you like to try the *new* Winx? It's now on sale at drug and department stores. Or—send 10c for a trial bottle—enough for a month's use.

for lovely lashes...

WINX

ROSS CO., Dept. T-4
243 W. 17th St., New York.
Enclosed is 10c for bottle of the New Liquid Winx.

Name.....

Address.....

Black ☐ Brown ☐

GOTTSCHALK'S **METAL SPONGE**



The little sponge that does the big job. Brightens the kitchenware. Lightens the housework. Squeeze it in your hand, it's as soft as lamb's wool. Caked and crusted greasy pots and pans shine like new with very little rubbing. Effectively used on silver, china, glassware, woodwork or floors; aluminum or Pyrex ware. Removes spots from glass; grease and film stains from nickeled, plated or metal surfaces. Will not splinter or scratch—keeps the hands dainty and white.

If your dealer cannot supply you, send 10c for full size sample.

METAL SPONGE SALES CORPORATION
2728 Mascher St., Philadelphia

Good Housekeeping Institute

No Close-Ups for Baby

(*Continued from page* 36)

week end with the two children, no matter what work comes up. She rides bicycles with them, digs great sand forts and is, as she says, the happiest woman in the world.

"Only I do so want another one," she said wistfully, the other day, as she watched my own year-and-a-half-old husky wabbling about in the waves. "I guess every woman who's had a child gets baby-hungry. They grow up so fast."

Now that little Gloria looks so much like her famous mother, Gloria No. 1 is more and more determined that she shall escape public attention. Though it's hard to believe it now, she was a delicate child and a highly strung, nervous little person. It is for that reason that Gloria shuts her away from all contact with the world that knows only Swanson, the screen star.

Perhaps Nancy Carroll has some such idea, too. I wish I might have talked to her about it. But it was not the prime reason which she has given a number of times. "We public idols must foster the illusions the public have about us."

Dolores Costello has taken an entirely different stand from either Miss Carroll or the highly sensitive Miss Swanson.

Her small daughter has already been photographed in her arms and the picture is an inspiringly beautiful one. I think that already motherhood has added much to the slightly too placid beauty of Miss Costello's face. Her pride beams through the film.

But Dolores Costello's baby daughter is also the daughter of John Barrymore. The Barrymores are a theatrical family, used to living in the spotlight for generations. They are the royal family of the American stage and would probably no more think of denying a photograph of the youngest Barrymore to the public than would the Duke and Duchess of York. The latest addition to the Barrymore family is naturally a personage of importance in the world that enjoys the theater—movie or stage.

EVEN the Lindberghs, who surely have avoided personal publicity, allowed pictures of young Charles Augustus Lindbergh to be released to the nation's newspapers only a few weeks after his initial flight aboard the

(*Continued on page* 124)



Reports from Hollywood indicate that Marlene Dietrich, the imported blonde footlight and screen favorite of Berlin, is likely to be something of a sensation in "Morocco," in which she appears opposite Gary Cooper.

Almost an Actor

(*Continued from page* 121)

work in M.-G.-M.'s prison picture, "The Big House," and was then cast as the leading lady in "Way For a Sailor."

It was a happy selection. Her work lent feminine emotion to the love scene. She was the one touch of beauty in the film. It is her best work and it will go far toward establishing her as a star.

How she happened to be going to Canada just in time to meet Jack Gilbert again after he was wrecked on the high seas, is not a crime of mine. I pass it on to Laurence Stallings and W. L. River.

The ocean is large and there is plenty of room upon it where a rough sailor and his maid may meet.

But I must leave beauty with a sigh and introduce a master of comedy and other things.

Many interesting personalities are required in the making of a film. Al. Boasberg, the "gag man," was not the least of those responsible for "Way For a Sailor." A man who earns twice as much money in a year as a President of the United States, it has often been his "gas" that saved a picture.

Always near Sam Wood, the director, he would think of funny situations while the picture was in progress. The best "gag" in the film belongs to Boasberg.

Beery, Gilbert and myself are three musketeers who roam the ports of the world. In London, as I walk along the water front with Gilbert, I meet a little red-headed boy. He wears a cap, a blue coat, and dungarees that match my own. His little nose is turned up. There are freckles running across it. His hair, a red tangled mass, falls in curls over his eyes.

He looks to be bone of my bone and blood of my blood, an exact replica of the uncouth sailor that is me. I look at him aghast, being a moral sailor at heart, and not wishing my sins to become known to the world.

"Who's your father, Kid?" asks Jack Gilbert.

The boy looks quaintly up, with squinting eyes and answers, "I don't know—mother says *he's* a sailor."

I hand him a coin quickly and hurry out of the scene.

All authors point a moral. . . . After scouring a wide section of country for a lad that resembled me Sam Wood, the director, finally found the red-headed lad mentioned above.

He is a delightful little Jewish boy.

(Next month Mr. Tully will continue his acting adventures—and they are both interesting and amusing.)

COMING
NEXT MONTH:
The Home Town
Story of
Jack Oakie

MARCELETTE



The Modern
HAIR WAVER

MAKES 2
WAVES AT
ONE TIME

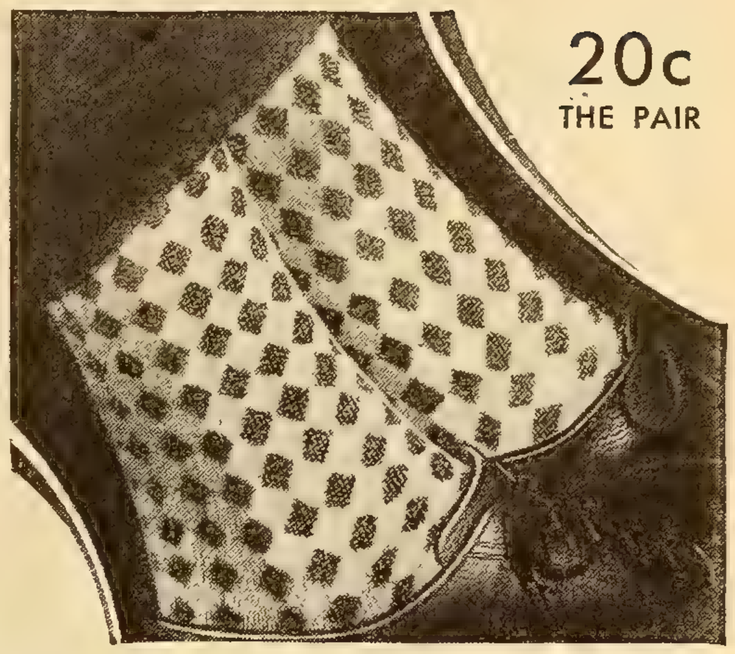


For Long or Bobbed Hair
Simple and Easy to Use

For Sale at—
F. W. WOOLWORTH CO.
(AND OTHER)
5 and 10c STORES

Marcelette Co. 5 East 16th St. New York

No. 220



20c
THE PAIR

WHAT PRICE
GOOD SOCKS NOW!

Socks as fine as this new No. 220 have always cost more. It is made, like more expensive hosiery, on 220 needles—for better shape, better texture, better wearing quality. Styled to the minute—in the newest clocks, in woven patterns, in smart colors. If you cannot find No. 220 at your chain store, send $1.20, plus 5c postage, for six pairs in assorted colors and patterns.

United Mills Products Corporation
2902 New York Life Bldg.
51 Madison Avenue New York, N. Y.

(Sales Organization for a group of leading textile manufacturers)

Announcing a
STERILIZED
POWDER PUFF
Sold Exclusively at WOOLWORTHS

Betty Lou
POWDER PUFFS
10¢
STERILIZED FOR
A HEALTHY SKIN



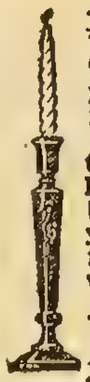
F. W. WOOLWORTH CO 5 AND 10¢ STORES



Given You To Decorate!

Women! Extra Money Quick

In Your Own Home!
An easy, pleasant, dignified way! No canvassing, no soliciting. No previous training needed. No tedious study nor memorizing. Decorate lovely giftwares in your spare moments. WE SHOW YOU HOW. With Monsieur Petit's Secret of Three Simple Steps you can start at once, for fine cash income. We guarantee your success. We want women in every community. Be the first!



Begin Right Away!
We send you BIG COMPLETE GENEROUS KIT WITHOUT EXTRA COST. Thousands of women, many prominent socially, are happy in this delightful pastime—making from hundreds to thousands of dollars. An easy way to bring in money of your own. No interference with other work or duties.

FREE!
Beautiful Fireside book showing giftwares in full colors. Explains everything. Fill in and mail coupon. No obligation. Act now!



FIRESIDE INDUSTRIES,
Dept. 145-S Adrian, Mich.
Send me Free Book. This does not put me under any obligation.

Name .....

Address .....



Fits Nimble Fingers

LePage's new Grip Spreader Package is shaped to fit the hand. It's as easy to paste papers together with it as it is to use a pencil. It has a rubber cap with a self-closing slit that makes it as easy to spread as with a brush. It contains a powerful high-grade mucilage. Easier and quicker to use. Always ready. Keeps fingers of user clean. No loss by evaporation. Can't spill if upset. For home or office. Get a bottle and try it. If not found locally we will send you one Grip Spreader direct upon receipt of 10 cents. Russia Cement Co., 760 Essex Ave., Gloucester, Mass.—makers of LePage's Glue.

LE PAGE'S
GRIP SPREADER
MUCILAGE



The "Write" Gift for the Children

Individual Name $1.00 Post Paid
PENCIL SETS

"De Luxe" genuine embossed leather case, coin pocket, gold trimmed as illustrated. Fine ruler, penholder and colorful assortment of pencils. *Any name engraved in 18 Kt. Gold.* Point Protector and Sharpener included.

SUPREME IN ITS CLASS

FOR ADULTS—Twelve Pencils in beautiful gift box. *Any name engraved in 18 Kt. Gold.* $1.00

Send Cash, Check or Money Order

IMPRINT PENCIL CO., Inc.
122 Fifth Ave. New York City

No Close-Ups for Baby

(*Continued from page* 122)

stork. I can't say that in my eyes it has destroyed the illusion or dimmed the romance of the Lone Eagle to know that he is now prosaically a parent. I shan't feel any the less thrilled over his next air feat just because I've seen his picture taken with his little son.

As a rule, proud parents cannot resist the impulse to display their unique and magnificent offspring to an admiring world. It's a normal and natural reaction.

I remember years ago discussing this point with Wallace Reid. After the advent of William Wallace Reid, Jr., the same question which Miss Carroll now propounds was raised by the studio.

Would it or would it not interfere with Wally's enormous popularity as a matinee idol if his women fans knew he was married and the father of a son.

Wally, who never came to regard himself in the serious light of a public idol, spoke simply and severely on the matter.

"I'm proud of that young man," he said. "I'm darn proud of being a father. I don't believe for one minute that women are that silly. I think they'll like me better if they know I have a kid. People are pretty decent in this country. It would be thinking of them as pretty cheap to believe they'd lose any of their liking for me because of young Bill. Why, I'd feel like I had insulted all the women in the world, I would really. I don't see any reason to hide the fact that I'm married and have a child. If there is, I'd better get off the screen."

Pictures of Wally and Bill were legion and showed Wally at his best. When the time came that he needed the loving support of his fans, he was given it with a loyalty and beauty that were very fine.

IN the past few years I have found one thing. Every time I mention the name of Barbara La Marr, I am swamped with letters from fans who have not forgotten her and do not see her equal on the screen today. In fact, the name of Barbara brings me more loving messages than the name of any living star.

Barbara, who wanted a baby and had none of her own, adopted one. Now no one ever had more romance, more sex appeal, played more directly for such admiration, than Barbara. Yet she and her little adopted son were photographed over and over again. It was Barbara's avowed purpose to create an illusion of motherhood because she thought people would love her better, respect her more.

Was she right—or is Nancy Carroll right?

Myself, I think Nancy Carroll has been badly advised. She is young. Her thoughts have been so concentrated upon her work that perhaps she hasn't learned as much about life and people as she might.

Would Nancy Carroll be less appealing to you on the screen if you knew she had a baby? Would you feel you had lost an illusion if you saw a picture of Nancy Carroll and her baby like the one of Dolores Costello, Jack Barrymore and the littlest Barrymore which appears in this issue. Or would you feel closer to her, feel she was more a woman?

Her husband, Jack Kirkland, is a New York scenario writer and playwright, who is in New York most of the time. Careers often separate people. They aren't together a great deal, but they are still married and have been for a number of years.

Nancy has been considerably worried about this problem of her child's photograph. Newspapers and magazines have asked for it and see no legitimate reason why they shouldn't have it. Do you?



Photograph by Bredell

Here is what the old time photographers would call a full length study. The young woman is Lillian Roth, who has been making quite a few hits in recent films.

Pola Speaks

(*Continued from page* 40)

have been friends since the day I met her in Berlin. Then she was wearing the satins of Du Barry and holding Berlin at bay while contributing to a statue for a Polish war hero. When next I dined with her it was in her Colonial mansion in Beverly Hills, to which she had given an Italian interior. She wore a Spanish shawl, a cerise turban and a monstrous emerald that gleamed on her hand like the evil eye.

Now, as the Princess, she might choose to come rippling over the lawn surrounded by her Russian wolfhounds. Then again . . . .

"THE Princess is coming. . . ." Another maid appears and as suddenly evaporates.

At least I am prepared.

I light another High Life and try to be as calm as the swans who lift aristocratic wings in the lagoon below.

Suddenly a cry—a melancholy deep contralto that I recognize: "Allo! Allo!"

I leap up. At the foot of the gravel path leading to the pavilion I see a figure, in white sport clothes, made diminutive by the ancient oaks. A hand flicks upward. I reply with the Fascisti salute, then rush galloping down the path. . . .

"Excuse me, my friend," she gasps. "I was in the chicken yard."

"Princess in the chicken yard?"

"Ya," she nods vigorously, reverting to her native Polish. "My chicken yard I call it Hollywood. I name the ducks and geese and chickens for my friends. Charlie Chaplin is a duck who walks so. . . ." Pola, gurgling, imitates the walk of the duck, whose prototype, as I recall, was one of the loves in her life.

With her white sport clothes the Princess wears an orange scarf around her jet hair, one end streaming over a shoulder. Her face is pale as it always is, a pallor accentuated by scarlet lips, and her eyes a green softening to gray. Pola for me has the appeal of great beauty because it is beauty that stabs the imagination.

"I am so happy to see you," she murmurs, taking my arm. "Come, I am having lunch served in the garden and you shall have some real Napoleon brandy from the caves of Seraincourt."

Through alleys of trees, with perspectives of gardens, we reach a natural alcove made by hemlocks that tower and meet somewhere the other

(*Continued on page* 126)

Read the complete and authoritative Motion Picture Reviews

By

FREDERICK JAMES SMITH

In NEW MOVIE each month and save your movie time and money.



The NEW MOVIE ALBUM

Buy it and keep it as a record of today's most famous stars. Sixty-two specially posed portrait photographs, with interesting, intimate, accurate facts about the life and screen career of every star.

10¢ IN U.S. 15 CENTS IN CANADA

SOLD AT MANY F. W. WOOLWORTH CO 5 AND 10 CENT STORES

Genuine Diamond Ring
Marvelous Value



Specially Priced, regardless of cost. Brilliant, blue white Genuine Diamond, solid 18-K white gold ring. Regular price $25, special only

$13.85

How to Order: *Send P. O. money order, express money order, bank draft or check, or send currency wrapped in heavy paper by REGISTERED LETTER.*

Write Name and address very plainly—giving town, county and state. If your post-office has different name from your express office, please so state. **Be sure to give your correct finger size.** Mail and express charges **prepaid. Send order today.**

Send for Free Catalog
2000 Illustrations

LOFTIS BROS. & CO. EST'D 1858 **108 N. State St., Chicago, Ill.**
SATISFACTION GUARANTEED OR MONEY BACK
DEPT. F-94

FREE CATALOG
NEW CLASS PINS DESIGNS
B.G.S.
SOMETHING DIFFERENT! PIN COMPLETE WITH SEPARATE DATE GUARD & CHAIN 2 COLORS
PRICE WHEN QUANTITY IS 1-10-12 / 12 OR MORE
STERLING SILVER $1.35 EA. / $1.20 EA.
SILVER PLATE .75 EA. / .65 EA.
31
2734
685
METAL ARTS CO., INC. 793 Portland Ave. Rochester, N.Y.

FREE RADIO CATALOG
LOWEST WHOLESALE PRICES
168 pages of radio bargains. New 1931 Screen Grid, all-electric, A. C. Sets in beautiful Consoles—also battery operated sets. Write today.
ALLIED RADIO CORPORATION
711 W. LAKE ST. DEPT. 180 CHICAGO



POOR COMPLEXIONS
improved overnight

AT last, a way to make blemished skin smoother, clearer, finer-textured *overnight!* First discovered by nurses. Now used by over 6,000,000 women—Noxzema Skin Cream.

Noxzema's bland oils soften rough skin. Its gentle astringents reduce coarse pores. Its mild medication heals unsightly blemishes. Brings these wonderful results *in 8 hours.*

Let Noxzema show you what quick, new beauty it can bring your skin. On sale at all drug, department, and most Woolworth Stores. Or mail coupon below with 10c for generous trial jar.

NOXZEMA CHEMICAL CO., Dept. T-11
Baltimore, Md.
Please send me a 10c trial jar of Noxzema Cream.
Name .....
Address .....
City ..... State .....

Pola Speaks

(*Continued from page* 125)

side of heaven. Centering the bower is a marble table on which silver has been laid. At a comfortable distance a maid stands by a serving table. When we have taken our places the maid brings us slices of melon arranged on chestnut leaves.

"EVERYTHING you have today is from my farms and gardens," says Pola proudly.

"You have become a farmer, Pola?"

"A farmer—and philosopher, my dear."

"But always the great actress," I insist.

Pola's reply is a musing laugh. She has the gift of humor.

After the melon there is trout from the streams of Seraincourt. Then a tender little chicken delicately sauced.

"And the Prince, where is he?" I ask with the same half-hearted compunction, glancing about in the foliage.

"Finished," says Pola. "We are definitely parted. I shall divorce him, though divorce is difficult because of the decreasing birth rate in France. We are friends. But marriage was a mistake. He is too inexperienced. If I have any more husbands—I speak as though I have had many; I have had only two!—But you know what I mean—If I have any more they will be different. I want, above all else, companionship. Sex attraction doesn't mean so much after you reach a certain age. . . . That's a give away, isn't it? Pola laughs. But no, what I mean is that the greatest happiness in life comes from unselfish giving, from community of interest.

"But tell me about dear little Mabel Normand," she interrupts as the coffee and brandy are being served. "You loved her much. So did I. Did she suffer greatly? She was so good, so generous. . . .

"Come, let us go to my little chapel. The priest comes from the village every Sunday to say mass for me and the servants but he is detained today by the Fete of St. Jean."

POLA leads the way to a gray stone chapel that is cloistered in trees and vines. Inside there are wreaths of fresh roses around the images of the holy water fonts. Pola excuses herself as she goes to kneel a few moments at the altar rail.

On leaving the chapel, Pola puts a hand on my arm. "Now I shall show you my gardens. This was a fortress in the Sixteenth Century. When Louis XIV abolished forts, the counts of Seraincourt built this chateau of forty-two rooms that you see. I employ twenty-two servants, including the men who work on the farms, and the up-keep is less than for my house in Beverly Hills with five servants. Of course I make something off my produce. . . ."

We are passing the chateau. I ask if the busts by the entrance are picture executives. No, it seems they are Roman emperors by the names of Commodus and Augustus. I am disappointed. I had the sentimental idea they were Adolphe and Jesse.

Pola leads me to the purple-rose statue of Cleopatra which took a prize in the Barcelona exhibit in 1850, then up the avenue Voltaire to a spot in the forest where the famous old iconoclast sits on a moss-grown pedestal smiling his wizened devil-relishing smile. I genuflect before passing on into a myrtle forest of three hundred years. Pola indicates a path leading into cavernous foliage.

"That is the labyrinth," she says. "When guests become tiresome I send them there. They lose their way and by the time they find it again they are so angry they never come back to bore me."

We arrive at a padlocked gate in a wall. It leads to underground passages that communicate with the village several miles beyond. Pola shouts to the majordomo to toss the key from the window of the dairy above. He doesn't hear, so Pola scampers up a ladder that is against a wall. The key achieved, we enter the ghoulish tunnel. Pola carries a little piece of lighted candle. She explains that she frightened her guests one time by turning them into this cavern where skulls from an adjacent cemetery had been placed. I let out a sepulchral wail. Pola screams and runs out of the cave.

We ascend to the dairy—which Pola calls her "diary." The majordomo has two goblets with peaches in them. Over the peaches he pours champagne.

"I remembered you like champagne served this way," Pola says.

With glasses in hand we ascend the steps of a tower so thick with moss as to remind me of the carpet in Grauman's Chinese theater. The steps spiral inside the tower and spiral and spiral . . . and spiral. . . . I begin to feel giddy and liken it unto a Coney Island crazy steeple.

"You should see the tower they imprisoned Jeanne D'Arc in," says Pola to hearten me.

"She never bounded up it with a champagne glass," I retort.

THE summit is achieved. Around us the pigeons coo and circle. Below are the gardens, the dairy, the chicken yard, the stables and in the distance the farms with neatly stacked hay and the apple orchard which Pola herself planted and which she significantly calls her cider orchard.

"The earth is beautiful," Pola says.

"From above—over champagne glass. Are you happy here, Pola?"

"As happy as it is possible for me. I am never happy. I think I like to suffer a little." Pola smiles. "Ya, I think the artist has the masochistic instinct. Always I long for something. I do not know what it is. If I found it I should die."

"Perhaps that is what it is."

"Perhaps. Certainly I have had everything I have wanted from the world. I have tremendous will power, tremendous vitality. I command what I want. . . ."

I recall the words of another celebrated lady of the world: "All my desires have come crouching to my feet like dogs."

"Ya," Pola continues. "At twenty-one I was famous in Europe on the stage. Then came the cinema. I came up too quickly. I burned myself out. Now my health is not good and I must live in a mild climate. I'm taking a villa on the Riviera for the winter."

(*Continued on page* 129)

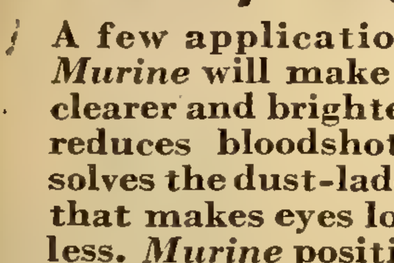


Clear, Bright Eyes

A few applications of harmless *Murine* will make your eyes much clearer and brighter than before. It reduces bloodshot veins and dissolves the dust-laden film of mucus that makes eyes look dull and lifeless. *Murine* positively contains no belladonna or any other injurious ingredient. 60c at drug and department stores. Try it!

MURINE FOR YOUR EYES

Corns



End Corn Pains instantly with Wizard Improved Corn Pads. Cushioned, but not bulky. Oh, so comfortable. Treated with mercurochrome (HW&D). *Safe.* 10c and 35c package. **FREE sample.** Write for it. Send your dealer's name and address.

Wizard Co. 1634 Locust. St Louis Mo.

Wizard Corn Pads

PERMANENTLY BEAUTIFUL EYEBROWS AND LASHES



One application of Coloura darkens eyebrows and lashes lastingly and no daily eyebrow make-up is necessary. Used by stage and screen stars. Unaffected by bathing, perspiration, creams. Easily applied, harmless. Sold at toilet goods counters and beauty shops. Order black or brown, box, $1.25, postpaid.

V. SPIRO, 26 West 38th St., N. Y.

Keep Lamp & Radio Wires Off the Floor!



The new easy way! A neat job instantly. No damage to woodwork. No tools needed. Set of six colored clips to match your cords, 10c.

JUSTRITE PUSH CLIP

10 cents

Sold at Most Woolworth Stores

Mercolized Wax Keeps Skin Young

Remove all blemishes and discolorations by regularly using pure Mercolized Wax. Get an ounce, and use as directed. Fine, almost invisible particles of aged skin peel off, until all defects, such as pimples, liver spots, tan, freckles and large pores have disappeared. Skin is beautifully clear, soft and velvety, and face looks years younger. Mercolized Wax brings out the hidden beauty. **To quickly remove wrinkles and other age lines,** use this face lotion: 1 ounce powdered saxolite and 1 half pint witch hazel. At Drug Stores.

CLASS PINS 35¢

FREE CATALOG

Either pin, silver plate · · · 35¢ ea
Sterling silver or gold plate · · · 50¢ ea
1 or 2 colors enamel, any 3 or 4 letters & dates





Lower Prices on Dozen Lots

BASTIAN BROS CO 984 BASTIAN BLDG ROCHESTER, N.Y.

The Hollywood Boulevardier

(*Continued from page* 58)

Mr. Cedrone of Newtonville, Mass., who signs himself Rogerly yours, thinks it a crime that Buddy gets only three cents a record and pleads for me to write more of the boy.

Marion Short of Malden, Mass., tells me she has sent coin to the studio for Buddy's picture but has received nothing in return (more studio graft) and begs for his home address.

Buddy's home address, Miss Short, is simply Beverly Hills, Cal.

You ask, "Does he think much of himself—or you know what I mean?"

I suspect he thinks he's worth more than he is getting, and he probably is. Aren't we all? (That's a sly one, if it gets by.)

WELL, here goes the dirt about Buddy: He calls me "Herb" and I call him "Buddy" and we don't know one another at all. Then again maybe we do. I like him on the screen. Off screen he is not at all like himself on the screen. I like him off screen.

A few words about Buddy—Buddy is modest, swarthy and tall. He dresses collegiate. After college he went to Europe on a cattle boat because he wanted to see things. He returned with a band which he collected in Europe. You get the feeling of efficiency and sagacity about him. He doesn't go with one girl, but several, thus living up to his screen character of "Safety in Numbers." He has one of those floor exercisers in his bedroom and hopes to build up a physique equal to George O'Brien's, which he admires.

As a musician Buddy can play any instrument but says he cannot sing. Being obliging, however, he sings. His greatest pleasure in success is the "kick" his parents get. They live with him, as does his brother, who looks enough like him to be a star. In New York he received an ovation at his personal appearance that recalled the Valentino riots. He admits it thrilled him. Rudy Vallee gave him an autographed numbered copy of Rudy Vallee's Life, along with a lot of advice. Rudy also read passages of the book aloud to Buddy and explained them. One is liable to get paternal about Buddy without reason. He is confident without conceit. His ambition is to have an orchestra of his own but he doesn't want to work as hard as Rudy Vallee does. Recent criticism has worried him: such remarks as "Buddy is the last of the Rover boys" and "Buddy in an airplane is a boy in a kiddie car." I see no reason for worry. We like Buddy because he is pristine youth. As the Prince of Wales.

Are you reading

HERB HOWE

in

NEW MOVIE

every month?

His comments are brilliantly discerning and highly interesting.

AFTER SPORTS AND MOTORING USE



STYLSET

The popular hairdressing for men, women and children. Stylset will help you keep your hair smooth. Stylset has tonic properties. It will enhance the health and lustre of your hair. Contains no grease.



STYLWAVE

A delightful aid to successful water and finger waves. You will find it easy to set your wave quickly and firmly with this pleasant, non-greasy wave lotion. Stylwave is praised by women everywhere.



Generous bottles at 5 and 10¢ stores. 15¢ in the Far West and Canada.

GARRY & Company NewYork

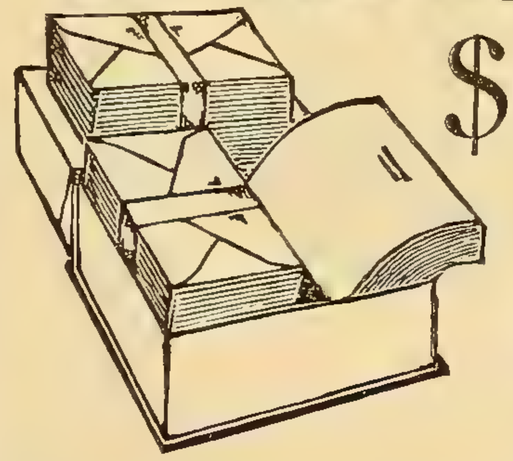


USED AROUND THE WORLD

100 Double Sheets

or 200 Single Sheets

100 Envelopes



$1

Personal Stationery . . . "Made Just For You!"

High grade, clear white bond paper — unusually smooth writing surface, with that crisp, crackly "feel" that identifies it to everyone as superior quality stationery.

YOUR NAME and ADDRESS on every sheet and envelope in rich dark blue, up to 4 lines. Type is especially designed for clearness and good taste. Makes a personal stationery you will be proud to use. An ideal gift with your friend's name. Attractive 3-letter monogram if you prefer. Just send $1.00 (west of Denver and outside U. S. $1.10) and this generous supply of stationery will come by return mail, postage prepaid. Please write or *print* clearly. Prompt service and satisfaction guaranteed or money refunded.

SIGNET STATIONERY CO., Box W-11, Binghamton, N. Y.

MONEY FOR YOU AT HOME

YOU can earn good money in spare time at home making display cards. No selling or canvassing. We instruct you, furnish complete outfit and supply you with work. Write to-day for free booklet.
The MENHENITT COMPANY, Limited
955 Dominion Bldg., Toronto, Ont.

For all SILKS use the new

CARBONA Grease Absorbent **POWDER**

CANNOT LEAVE A "RING"

REMOVES GREASE SPOTS

(On all Other Fabrics use Carbona Cleaning Fluid)

WHEN YOUR HANDS ARE IMPORTANT

F-O NAIL POLISH

You want to be able to forget your hands—to know that they show careful grooming always. Use F-O Nail Polish to give your nails a smooth, lustrous finish. It spreads evenly and holds its lustre. It is not affected by water.



10¢ REGULAR SIZE

Sold at chain stores—in Natural Pink, Dark Red or Colorless. Runs in silk stockings can be checked, invisibly, with Colorless F-O.

FORT ORANGE CHEMICAL CO., ALBANY, N.Y.

The Original and Genuine WALKER'S "Red Hot" CHILE



from AUSTIN -CAPITAL of TEXAS



"From Mexico" come the chief ingredients that give Walker's "Red Hot" Chile Products their deliciously different mild flavor. Packed in Government-Inspected plants.

If your Dealer can not supply you, send 49c in stamps for "Treat from Texas" Package of regular size Chile, Tamales, Chile Powder; Recipe Book and Kitchen Bill File POSTPAID.

"Red Devil" MEXENE Chile Powder

Packed ONLY by
WALKER PROPERTIES ASSOCIATION
Dept. W3, Austin, Texas

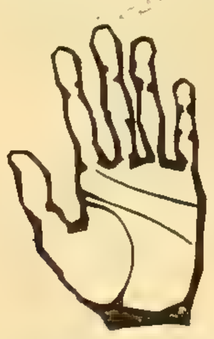


Maybelline
Eyelash Beautifier

Instantly transforms lashes into a dark, rich luxuriant fringe of loveliness. Lends sparkling brilliance and shadowy, inviting depth to the eyes. The easiest eyelash beautifier to apply ... Perfectly harmless. Used by thousands. Try it. Solid or waterproof Liquid Maybelline, Black or Brown, 75c at all toilet goods counters.

MAYBELLINE CO., CHICAGO

WHAT I SEE IN YOUR HAND



from an individual reading of your own palm—**no mimeographing, no circular.** Every hand personally read. Send only 10c now for double impression paper and questionnaire, complete instructions and coin card. Final reading, 50c.

LURANO, Box 78-TG, Station K, 211 East 87th Street, New York, N. Y.

Wild Life in Hollywood

(*Continued from page* 33)

But you asked for them. They were not offered to you.

The party began with twelve dinner guests and mostly we discussed Tom's signing up with a circus and afterward we looked at his collections of saddles, spurs and guns in the drawing room. Later some others dropped in—Antonio Moreno and his wife, Lew Cody, Mollie O'Day, Adela Rogers St. Johns, Marion Davies, Townsend Netcher, Bryant Washburn and some others I do not recall.

We paired off in groups and I remember that, save for two who asked for high-balls, the rest of us drank coffee. We were just about to break up when Charlie Chaplin, who had been to a prize fight in Los Angeles, drifted in. He was in one of those merry moods, not inspired by alcohol, for he drank ginger ale. He strutted across the floor in his mignon way, suddenly burst into an operatic furore and the party was on.

EVERYBODY as though by pre-arranged signal moved into the music room to group in a hyena-like circle around the piano. Charlie had dropped his mask of solemnity and was on the loose. You could almost hear the chuckle of the gods. He never had a more enthusiastic audience.

He sang in French, German, Italian and even Chinese and although he does not know a word of any of those languages, you would have bet he had been a student of them for years. He imitated bull fighters, high wire walkers, Toto, the clown, all the movie stars—what didn't he do?

Along a little after sun-up after he had snatched a Spanish shawl off the piano to do a fandango to castanets his mood suddenly changed. It was though somebody had turned off all the lights and plunged us into darkness although outside a youngish moon had been swallowed up by the clear light of day.

He looked suddenly at his wrist watch, waved a quick goodbye and elfin-like, vanished. We heard the honk of his car as it turned out of the gate and into Roxbury Drive.

SO here in evening dress we straggled out blinking into the sun rays to take our cars home. The most unsuspecting and tolerant passer-by passing the Mix home could not have helped but murmur: "What a party at Tom Mix's last night!"

Yet, my journalistically trained mind was at work and I am quite certain that not a drink was served from the time Chaplin began his didoes at midnight until he departed—that is not a drink save ginger ale and mineral water.

I have gone into detail about this party because I do not believe it was unusual, yet it is the sort of party that is often carried on the wings of gossip to ridiculous proportions.

Another evening I sat with Fatty Arbuckle when all Hollywood turned out to the opening of his ill-fated café venture—the Plantation. Every star who was in Hollywood was present to pay tribute to a fellow who has—or at least so I firmly believe—paid his debt to society. He was greatly touched and extremely nervous. That day he had had fourteen teeth removed.

At an auspicious moment the master of ceremonies introduced him. In all my time I have never seen such a sincere demonstration. They applauded, they screamed, they wept. I whispered to Fatty: "Big Boy, this is your night." I glanced at his face and the tears were streaming down his cheeks. "I've got to make them laugh. This will not do," he said and went out to the middle of the floor.

If there ever was a clown with a breaking heart, Fatty was that person. But today they will tell you he was never so funny. He did trick falls that shook the rafters, he seemed to slide across the floor on one ear, he danced with a surprised waiter and he did the most comical headspin I ever saw. Now, that is that.

ABOUT ten days later I was in New York and happened to attend a dinner where there was a man who had been at the Arbuckle cafe opening and saw me. Later in the evening he mentioned it and added: "Fatty was certainly cock-eyed."

I sat at Arbuckle's table all evening. He was holding a solution in his mouth for his sore gums and did not even have a drink of mineral water. Multiply this by thousands and you have another slant on Hollywood's wild nights.

There is something perverse in humanity that loves to dwell on a celebrity's shortcomings — imagined or real. I have heard of two stars who are still regularly reported to take drink cures. I happen to know they do not touch a drop.

I have heard, too, of a leading man who has to be primed with brandy so that he can be filmed because he is supposed to have a chronic case of the shakes. This may be so but I saw him solve one of those quicksilver puzzles one evening and you have to be fairly steady to achieve that.

Summing up, ninety per cent. of the stories I have heard about movie people are chiefly rumors. Some of them are bad enough but they do not last long. It is not the sort of calling where one can be full of hop or liquor all night and get up at six o'clock to report at the studio for a hard day's work.

Hollywood, of course, does not need this apologia of mine but I still think it will be a surprise to many that I have been visiting Hollywood for ten years and do not remember ever being asked to have a drink.

It is there, of course, for you and for me. But it is also there in Waxahachie, Penobscot, Turkey Run and Pomeroy as well as Hollywood.

Watch for the famous O. O. McIntyre in future issues of NEW MOVIE.



DON'T YOU OFTEN WONDER WHAT TO SERVE ?

Then you will be wonderfully helped by this clever new book—"44 Easy, Economical Dinners." It does all the planning for you—and every one of the 44 dinners you will be proud to serve.

It is very new, so maybe you will not yet find it in your Woolworth store. In that case, we will mail it to you promptly—if you will send us 10c, plus 3c postage, in coins or stamps.



TOWER BOOKS
Incorporated
55 Fifth Avenue New York

Pola Speaks

(*Continued from page* 126)

"You no longer have movie ambitions?"

"Oh yes, I have the vanity to prove I can talk. I shall make one or two pictures. The first I make this fall. It is the story of the Crown Prince Rudolph of Austria and the Baroness Vechera, by Claude Anet. It is a beautiful romance."

EDWIN MILES FADMAN, a leading distributor of fims in Europe, will produce Pola's pictures. He told me he believed Pola has a greater future in pictures than she has a past. The talkies are Pola's field. She will make her pictures in English, French, Spanish and Polish, as she speaks all of these languages. Inasmuch as the character of the Baroness is Austrian, her accent will be correct.

"Do you regret your Hollywood experience?" I ask Pola.

"To regret experience would be to regret life," she answers. "No, I had good times in Hollywood. I made some good pictures there of which I am proud. The trouble with me in Hollywood was largely my health. I cannot work as hard as the system demands. In Europe I always took long rests between pictures, and the days were shorter. Then too, the California climate exhausted me. In a way it was good for me; it is dry and sunny, but it is enervating. I did not realize myself how tired I was most of the time.

"Hollywood has its fascination. It is artificial but as such it is interesting. They try to outdo one another socially. That is a devasting thing for an artist. An artist should be gay and bohemian. There must be mental recreations outside work. In Hollywood they think only of work. They live and think and talk pictures. The cinema is a great art but it is not the whole of life."

"And you must have the whole."

Pola smiles. "Ya, I am interested in everything—not just books as they always say when they want to prove versatile interest—I am interested in international affairs, in expositions of modern art, in music and in people—especially people, people of all sorts and nationalities."

"But you are through marrying them, eh?"

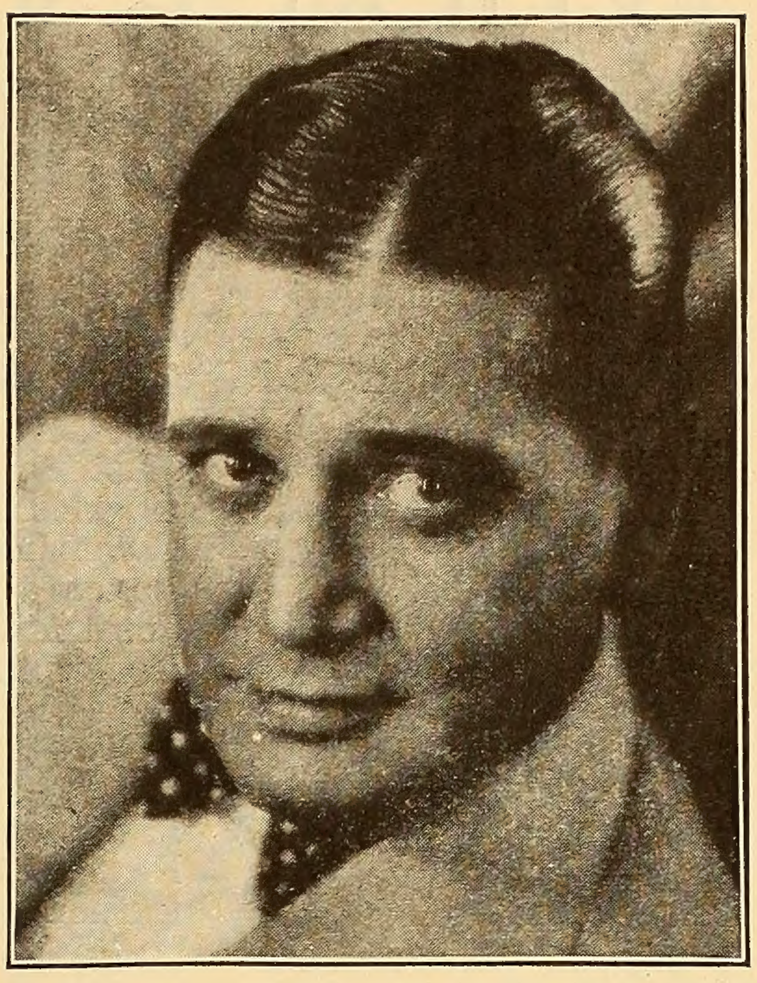
"Who can say she is ever through marrying?" Pola laughs. "I do not know. I have only my mother in the world. I am happy to give her things she enjoys . . . she loves this place. The only enduring pleasure is in doing for others. My great ambition is to establish a home for old people and for illegitimate children in Warsaw. . . ."

A bell is tolling. It notifies that the car is ready to take us to Paris. Pola has an engagement for Ganna Walska's tea. On the way in we discuss European politics, economics, Mussolini, Briand, Tardieu, Gandhi, the Prince of Wales, the thrift of the French, unemployment in America, the future of talkies, and . . . .

When next I hear of Pola she is making a forced airplane landing somewhere in Belgium. She is on her way to Warsaw.

NEW MOVIE Celebrates Its First Anniversary Next Month With a Big Special Issue.

Speaking of Girls—



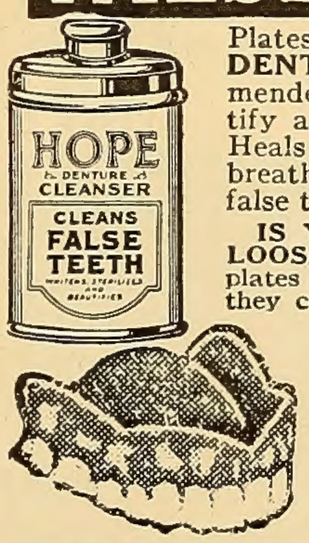
Richard Dix

Richard Dix, celebrated R. K. O. motion picture star says:

"I have observed that the real beauties—the girls that quickly outgrow the 'extra' class—always seem to have that* live, lustrous *type of hair. It registers so well under studio lights..."

You, too, may have *lustrous* hair by using Hennafoam—the shampoo that contains a pinch of henna. Buy a bottle at the nearest druggist or get large trial size at most Woolworth Stores. The Hennafoam Corporation.

CLEAN FALSE TEETH



Plates and Bridgework with **HOPE DENTURE CLEANSER.** Recommended by Dentist to clean, beautify and sterilize false teeth plates. Heals sore gums, corrects bad breath, gives natural appearance to false teeth.

IS YOUR FALSE TEETH PLATE LOOSE? Hope Denture Powder holds plates tight in the mouth—so snug they can't rock, drop or be played with.

TRIAL SIZES CLEANSER OR POWDER, 10c EACH—at the better 5 & 10c stores, larger sizes at Drug and Dept. Stores. If your dealer cannot supply you we will—send stamps.

Dept. T-11

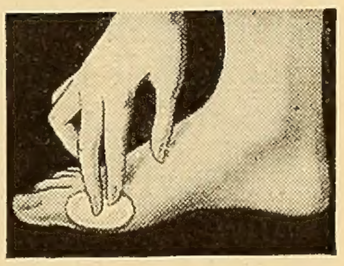
HOPE DENTURE CO., New York

BUNIONS

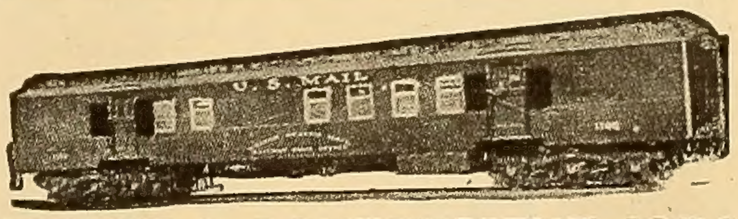
and swollen, tender joints quickly relieved. Safe, sure. Prevent shoe pressure.

At all drug, shoe and dept. stores

Dr Scholl's Zino-pads



Put one on—the pain is gone!



WANT A GOVERNMENT JOB?

Railway Mail Clerks
$158—$225 MONTH
Many Government Jobs open to women
Mail coupon today, sure.

COUPON

FRANKLIN INSTITUTE
Dept. P-309 ROCHESTER, N. Y.

Sirs: Rush to me, without charge, (1) 32-page book with list of Government Jobs now open to men, women, 18 up. (2) Tell me how to get a position.

Name_____

Address_____

WHERE to WRITE the MOVIE STARS

When you want to write the stars or players, address your communications to the studios as indicated. If you are writing for a photograph, be sure to enclose twenty-five cents in stamps or silver. If you send silver, wrap the coin carefully.

At Metro-Goldwyn-Mayer Studios, Culver City, Calif.

Lionel Barrymore
Lionel Belmore
Wallace Beery
Charles Bickford
Edwina Booth
John Mack Brown
Jack Buchanan
Harry Carey
Joan Crawford
Karl Dane
Marion Davies
Duncan Sisters
Marie Dressler
Cliff Edwards
Greta Garbo
John Gilbert
Gavin Gordon
Lawrence Gray
Raymond Hackett
William Haines
Leila Hyams
Kay Johnson
Dorothy Jordan
Buster Keaton
Charles King
Gwen Lee
Barbara Leonard
John Miljan
Robert Montgomery
Grace Moore
Polly Moran
Conrad Nagel
Ramon Novarro
Edward Nugent
Catherine Dale Owen
Anita Page
Lucille Powers
Gilbert Roland
Dorothy Sebastian
Norma Shearer
Lawrence Tibbett
Lewis Stone
Ernest Torrence
Raquel Torres
Roland Young

At Paramount-Famous-Lasky Studios, Hollywood, Calif.

Richard Arlen
Jean Arthur
William Austin
George Bancroft
Clara Bow
Mary Brian
Clive Brook
Virginia Bruce
Jack Buchanan
Nancy Carroll
Lane Chandler
Ruth Chatterton
Maurice Chevalier
June Collyer
Chester Conklin
Jackie Coogan
Claudette Colbert
Gary Cooper
Marlene Dietrich
Kay Francis
Harry Green
Mitzi Green
James Hall
Neil Hamilton
O. P. Heggie
Doris Hill
Phillips Holmes
Jack Luden
Paul Lukas
Jeanette MacDonald
Fredric March
Rosita Moreno
David Newell
Barry Norton
Jack Oakie
Warner Oland
Guy Oliver
Zelma O'Neal
Eugene Pallette
Joan Peers
William Powell
Charles Rogers
Lillian Roth
Regis Toomey
Florence Vidor
Fay Wray

Universal Studios, Universal City, Calif.

Lewis Ayres
John Boles
Ethlyn Claire
Kathryn Crawford
Reginald Denny
Jack Dougherty
Lorayne DuVal
Hoot Gibson
Dorothy Gulliver
Otis Harlan
Raymond Keane
Merna Kennedy
Barbara Kent
Beth Laemmle
Arthur Lake
Laura La Plante
George Lewis
Jeanette Loff
Ken Maynard
Mary Nolan
Mary Philbin
Eddie Phillips
Joseph Schildkraut
Glenn Tryon
Barbara Worth

Samuel Goldwyn, 7210 Santa Monica Blvd., Hollywood, Calif.

Vilma Banky
Walter Byron
Ronald Colman
Lily Damita

At Fox Studios, 1401 No. Western Avenue, Hollywood, Calif.

Frank Alberston
Luana Alcaniz
Mary Astor
Ben Bard
Warner Baxter
Marjorie Beebe
Rex Bell
Humphrey Bogart
El Brendel
Dorothy Burgess
Sue Carol
Sammy Cohen
Marguerite Churchill
Joyce Compton
Fifi Dorsay
Louise Dresser
Charles Eaton
Charles Farrell
Earle Foxe
John Garrick
Janet Gaynor
Ivan Linow
Edmund Lowe
Claire Luce
Sharon Lynn
Kenneth MacKenna
Farrell MacDonald
Mona Maris
Victor McLaglen
Lois Moran
Charles Morton
Paul Muni
George O'Brien
Maureen O'Sullivan
Paul Page
David Rollins
Milton Sills
Arthur Stone
Nick Stuart
Marjorie White

At Warner Brothers Studios, 5842 Sunset Blvd., Hollywood, Calif.

Armida
John Barrymore
Betty Bronson
Joe Brown
William Collier, Jr.
Dolores Costello
Claudia Dell
Louise Fazenda
Lila Lee
Winnie Lightner
Lotti Loder
Myrna Loy
Ben Lyon
May McAvoy
Edna Murphy
Marian Nixon
Lois Wilson
Grant Withers

Pathé Studios, Culver City, Calif.

Robert Armstrong
Constance Bennett
William Boyd
James Gleason
Ann Harding
Eddie Quillan
Fred Scott
Helen Twelvetrees.

First National Studios, Burbank, Calif.

Richard Barthelmess
Bernice Claire
Doris Dawson
Douglas Fairbanks, Jr.
Alexander Gray
Lloyd Hughes
Doris Kenyon
Jack Mulhall
Vivienne Segal
Thelma Todd
Loretta Young

United Artists Studios, 1041 No. Formosa Avenue, Hollywood, Calif.

Don Alvarado
Fannie Brice
Dolores del Rio
Douglas Fairbanks
Al Jolson
Mary Pickford
Gloria Swanson
Norma Talmadge
Constance Talmadge
Lupe Velez

Columbia Studios, 1438 Gower Street, Hollywood, Calif.

Evelyn Brent
William Collier, Jr.
Ralph Graves
Jack Holt
Margaret Livingston
Jacqueline Logan
Shirley Mason
Dorothy Revier
Alice White

RKO Studios, 780 Gower Street, Hollywood, Calif.

Buzz Barton
Sally Blane
Olive Borden
Betty Compson
Bebe Daniels
Frankie Darro
Richard Dix
Bob Steele
Tom Tyler

EDWARD LANGER PRINTING CO., INC., JAMAICA, N. Y.

They gave a *new* Thrill

THAT'S WHY THEY GOT THERE....SO QUICKLY



The payroll read, "L. Tibbett, off-stage voice, $75 a week" . . . But his chance came in the opera "Falstaff." In 15 minutes he sang his way to fame. Today, thousands thrill to his "talkies."

© P. Lorillard Co.

LAWRENCE TIBBETT

Programs rustle . . . "Who is Tibbett?" . . . Then comes a voice of molten gold, clear, pulsing, tender, stirring . . . "The Diamond Horseshoe" cheers like bleachers. Encores. Bravos. Flowers. Speeches.

A quick triumph for Lawrence Tibbett? Not at all! *Nature* gave him that glorious voice.

That's why OLD GOLD makes no claims . . . of factory skill . . . or secret processes. For *Nature* alone deserves the credit. The sun, the rain, the fertile soil simply produced *better* tobaccos. That's why OLD GOLDS thrill your taste. That's why OLD GOLDS give you throat-ease.

From an "off-stage voice" to a star in the opera, concert, "talkies," that's what *Nature* did for Tibbett. From a tyro-brand to a great success. That's what *Nature* did for OLD GOLD.



OLD GOLD first appeared on Hollywood "lots," November 9, 1926. In just 90 days it was one of the four most popular brands among the celebrities of the screen.

BETTER TOBACCOS . . . "NOT A COUGH IN A CARLOAD"



From a Broadway music store to the swankiest hotel in Havana . . . Winnie Lightner and Irene Delroy as amateur gold diggers . . . leaving a trail of roaring laughs behind them.

With the most gorgeous gowns ever seen in one picture, the funniest horse race ever run on any turf, and FULL COLOR to add zest and sparkle to this greatest of all laugh pictures, THE LIFE OF THE PARTY hits the high spot record for all time entertainment.

"Vitaphone" is the registered trademark of The Vitaphone Corporation. Color scenes by the Technicolor Process.